



W. Robert

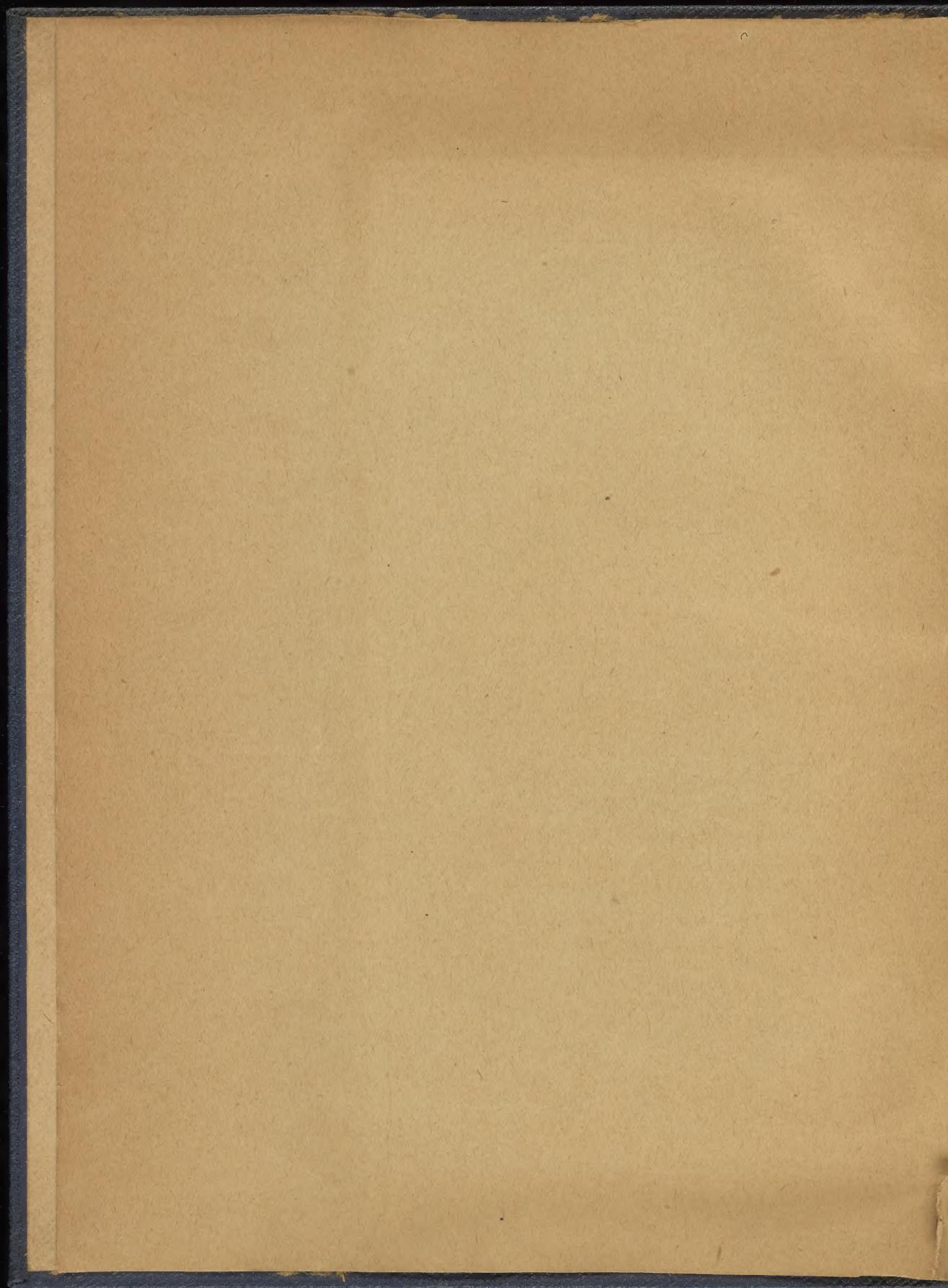
M. B. A.

a considerable number of the portraits in Matthews' coll  
appear to have come from the sale of the Harris  
collection of theatrical portraits at Robins' in  
July 1819, as to which see Annals of the Fine Arts, 1820  
Vol IV, pp 502 - 510.

See also report of Rowland Stephenson's sale  
of Theatrical Portraits in The Craftsman May, 1829  
th 258-9.

See John Hays, "Drama Harris", Saintsbury  
Dupont & Co Theatrical Gallery at London  
Companion - Dec 1868







From "British Galleries of Art," 1824  
(new monthly magazine)

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## MR. MATHEWS'S THEATRICAL GALLERY.

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### PART THE FIRST.

I HAD intended to confine these papers to the notice of galleries comprising works by what are called (truly *par excellence*) the Old Masters; and not to have meddled with the Moderns, simply because they *are* moderns, if there had been no other reason. But when I made this determination, it was accompanied by a secret reservation in favour of the one gallery named above; partly, perhaps, on account of its being quite unique in its kind; but chiefly, I believe, from the nature of its subject, and the delightful associations we almost all of us connect with any objects which recall that subject to our memory in all its first youth and newness.



In the present state of society, the theatre is the place where the spirits of most of us have first breathed the uncontaminated breath of their nature, and have first looked abroad into that world in which their (for the present) lost heritage lies—where they first escaped from the trammels of early custom, and the prison-house of a superinduced selfishness, and threw themselves into the arms of a finer humanity than that which the realities of life had revealed to them. And if the same circumstances which caused us thus, in the first ardour of youth, to project our spirits beyond their walls of flesh, and led them to expatiate in a wider and more genial field of thought, feeling, and imagination, than that which they saw immediately about them—if these same circumstances speedily teach us the sad necessity of calling those spirits back again to their home—(alas, such a home!) they can yet never lose the memory or the relish of the voyage they have made, and never cease to turn, with a sweetly bitter fancy, to the spot from whence they first embarked in that winged vessel which, with “youth at the prow and pleasure at the helm,” bore them unhurt through the deep, dark ocean of Tragedy; or



scudded with them across the glittering shallows of wit, frolic, and fun; or landed them for a brief moment on the lovely shores of fiction, fairy-land, and romance.

In short, we go to the theatre in after-life because we used to go to it in youth; and if it were not to "consider too curiously," we might possibly be able to trace feelings and associations connected with our *first play* in every play we see. At all events, if Mr. Mathews's Gallery, instead of being replete, as it is, with every thing that can increase the interest and attraction of the subject, had contained nothing but the rude effigies of a few of the agents in that "first play" of all of us, it would still have been worth attending to.

But perhaps I did not need to seek excuses for introducing this Gallery into our series; since, if it does not exactly belong to the ancient school of art, it quite as little appertains to the modern. In fact, it occupies that border country—that debateable ground—which lies between the two; or rather, it hangs, like Mahomet's coffin, between the "heaven" of the old masters, and the mere "earth" of the living ones. We will proceed, therefore, "without more circumstance at all," to



examine its contents; first, however, as we have done in the preceding papers, taking a glance at the frame-work which contains it. And this, by the by, we shall find quite as characteristic and interesting, if not quite so imposing, as any that we have yet noticed; since, in proportion as it comes nearer to the means of most of us, it comes more home to those hopes and wishes which we cannot help indulging on such subjects.

In fact, for the *beau-idéal* of a *Home*,—combining all the elegancies that can be made available to actual enjoyment, with all the comforts that belong to an *English* home exclusively,—commend me to the Thatched Cottage, on Highgate Hill.—A pleasant hyperbolist,—(pleasant as PRIM-ROSE-HILL himself—*itself*, I mean)—whose forte or foible, whichever it deserves to be called, consists in heightening the merits and exaggerating the possessions of his friends,—is in the habit of declaring that “no man in the world lives in such style as his friend, Charles Mathews!” And he is pretty nearly right, whatever the said friend may say to the contrary: unless, indeed, it is better to be possessed by the goods of this world than to possess them. Leaving this point for the



above-named hyperbolist to determine—(and what point is there so abstruse that he can *not* determine with a word of his mouth?)—we will, for the sake of contrast, take our way through the dreary defile of Gray's Inn Lane, and emerging, beyond Pancras, on the pleasant fields on this side Kentish Town, will pass through that once favourite suburb, and ascending half way the steep hill beyond it, we shall find ourselves at the end of a narrow lane which abuts on the high road. Turning up this lane, we shall presently reach, on the left, the gate of a high enclosing wall; and, un-introduced as we are, we will nevertheless venture to ring, and ask leave to enter\*.

On first entering we find ourselves in a pleasant little garden court, laid out with flower-beds and shrubs, and divided from the pleasure-grounds by a trellised screen on the left, wreathed and overgrown with parasite plants. On the right of this

\* For fear of misleading any one, I should state that I have no authority whatever for hinting that this Gallery is open to the view of strangers; but I have reason to believe that a proper application would at all times obtain admission to it.



is the entrance to the dwelling-house—which we must pass by without further notice; for the privacies of an Englishman's fire-side must not be exposed to the gaze even of admiration,—since it is in its privacy that its chief value consists. May I not venture to say, however, that few hearths would bear and repay that gaze so well; for the Lares that watch over and beautify it, under the forms of connubial, parental, and filial love, are the only ones that bring in their train a true content?

On passing through an arch in the above trellised screen, we emerge on an open lawn, over which the front of the cottage looks. We have here one of the sweetest little views that even English scenery can offer; a view, however, that the prospect-hunter would look at with infinite disdain, because it does not extend over a whole county. I do not say that a view of this latter description is without its merits; but it is not one that a true lover of nature would wish to have constantly before his eyes: and, moreover, a view that is not worth *going to see* is not worth seeing. At all events, a lordly castle may do well, looking over its subject's domain from the summit of a lofty



hill; but for the accompaniment of a thatched cottage, give me (exactly what we meet with here,) first, a smooth-shaven lawn, stretching away descendingly from the windows to about a bow-shot's distance, and there belted in by a dark ring of shrubs and evergreens, and studded here and there with flower-beds and clumps of low trees, like dimples on a pleasant face. Beyond this, next the road on the left, there must be a high wall, clothed with fruit trees; for fear, in this building age, a house or two should spring up in the night, before I was aware of it: for I would have no overlookers but the stars in the sky. In front, beyond the lawn, I would have a little paddock rise above the belt of trees, and in it my own cattle feeding; and bounded by a thickset hedge, where it ends, to show me how much of what I see is *mine*; and beyond that a little upland, rising abruptly all along, and waving its green undulating line against the gray sky. And lastly, on the right, above the tops of the belting trees, which here sink into a concealed dell, let there glance forth at intervals a clear water,—showing itself just enough to look bright in the morning, but not enough to look cold and comfortless at



night ; and from the farther edges of this water another upland, twin sister to that in front, must rise gently, and stretch away on either hand,—losing itself behind the cottage on the right, and sweeping downwards behind the trees, as it approaches towards the front.

Such, in fact, is the pretty frame-work in which is set the Gallery that we are about to examine. We might loiter here a little longer, pleasantly enough ; especially if we could but see the owner of this sweet spot enjoying more heartfelt satisfaction in the quiet of his beloved home, than he does in listening to the nightly applause of admiring thousands. But I have already transgressed my introductory limits, and must hasten to the immediate objects of our search, which shall, as usual, not be arranged formally in classes, but taken just in the orderly confusion in which they may happen to strike upon the fancy.

On entering the Gallery, which is a detached building erected for the purpose, we find ourselves in the midst of an assemblage unique in its kind—*an audience of actors*—all looking down upon us from their several stations, as if listening to hear what we may have to say of them,—for no ears



are like an actor's, when any thing in the shape of criticism is going forward. And to whom shall we first address our attention? To whom, but to him—that immortal boy—who looks upon us benignantly, as he did in his lifetime, and smiles us back into boyhood once more? To whom, but to him, the solemn murmurs of whose lovelorn voice come back to us even now as we gaze upon his effigy, and lull us into a listless oblivion of all things but itself, and the accents it was wont to utter?—This is one of the very few pictures by the artist (Opie) in which he has shown himself capable of being as gentle, graceful, and bland, as he usually was forcible and spirited. The character is young Norval; the picture is the size of life; and the lovely boy is represented advancing down towards the spectator as he did in the days of his glory, and pronouncing in a voice never to be forgotten, “*My name is Norval.*”

But I hear some “good-natured friend” whispering in my ear that I am making a sad blunder in supposing Mr. Henry West Betty to be “no more;” and he assures me that, if I look sharp, I may chance to meet him some fine morning, pacing the *pavé* of Piccadilly, under the form of



a portly gentleman in a frogged coat, flame-coloured vest, and whiskers to match. I thank him for his information; but it is *he* who is mistaken, not I. I was speaking of "the Young Roscius;" and will he tell me that *he* is still in being? He might as well contend that, at this present writing, I am but thirteen years of age. And in fact, if he can but prove to me the latter, I have no objection to take the former upon trust. But till then I must insist that the young Roscius died the very day on which *Mister Betty* was born. Here, however, in Mr. Mathews's Gallery, and by the art-magic of Opie's pencil, he does live still; and for this alone, if for nothing else, it would be worth describing. Let me add, before quitting this delightful picture of him, that the young Roscius was the only actor who ever knew exactly when to quit the stage. By quitting it at the proper moment, he has left an impression on the minds of those who saw him with "eyes of youth," somewhat similar to that produced by the death of little children. None know what it is to possess a young child for ever, but those who have lost a child when it was such; and the reason is, that none can be immortal and unchangeable in



our affections but those who are no longer mortal or changeable in themselves. There is, in fact, no pure and immoveable affection but that which points at a pure abstraction; and there is no abstraction like that which springs out of the grave.

The *pendant* to the above charming picture is one of the same size, representing Charles Kemble in the same character, when he was (or looked—which is the same thing to us) scarcely older than his boyish rival. This is a very singular picture in itself, and there is, moreover, a singular story attached to it, which I would venture to go a little out of my way to tell, but that it is a tale of woe. Suffice it to mention, that this picture is painted by a young artist of great promise, who has been dead for twenty years, and forgotten nearly as long; but dead, alas! only to the art which he was born to ornament, and forgotten only by the world which he might have delighted and made better:—for he still lives within himself; or rather, he still exists: for his existence is worse than a living death—pent up as he is within the walls of a prison—old, poor, and a maniac!—His name (shall we say *is*—or) *was*—Kearsley.—Turn we, at once, from this subject, so suggestive of melancholy



thoughts, to another, which is redolent of a certain kind of melancholy too—but that divine kind from which all high thoughts spring, and a susceptibility to which is among the richest boons that is bestowed upon the human mind.

In the centre of this Gallery, at the end, occupying and deserving the place of honour, hangs a whole-length portrait of Miss O'Neil, attired as the Tragic Muse;—so attired—but looking like no Muse, but only like the sadly-sweetest of womankind. I must not trust myself to dwell long upon the portrait of this lady; for I profess to describe pictures merely; but while I here gaze upon all that is left to us of that sweet embodying of the divinest attributes of female humanity, I grow as romantic as when I used to listen to her voice, and shall perhaps write as if I fancied that my readers were in a similar mood. To say that this portrait of Miss O'Neil (which is painted by Joseph) is the best that can be seen, is praising it but little—for there never was one that could give the slightest notion of the original to those who had not seen her, or to those who, having seen her, had formed a just idea of her character of mind, as written in her face. It is, however,



greatly superior to any others that I have seen; and there is one part of the face, and that the most difficult, which is extremely well expressed. There is that depth of pathos and sensibility about the mouth, which, while it prophesied of the voice to which it was to give utterance, spoke at once to the heart without its aid. The attitude of the figure (which is nearly the size of life) is extremely good. It is finely poised, and is altogether without any thing either theatrical or affected. The colouring, too, is rich and deep in the shadows, and brilliant in the lights. The only fault that I should find in this picture (if I were asked to find one) would be in regard to the arrangement of the hair. It is too formal—too unideal—too *English*. It makes the picture remind us, not of Juliet or of Belvidera, or even of O'Neil—but of *Miss* O'Neil.

In the multiplicity of interesting works that attract our attention on turning from the above, I scarcely know where to direct it first. Let us begin with the dramatic scenes. On the left of the gallery, about the centre, hangs a picture of this class by Zoffanij, which is truly exquisite, merely as a work of art; but when regarded as

including the portraits of two most accomplished artists in their way, it becomes doubly valuable. It represents King and Mrs. Baddely, in the characters of Lord Ogleby and Fanny. The engraving from this picture assigns the moment to that passage in the celebrated equivoque, where the gentle-hearted and polished old nobleman exclaims—"O thou amiable creature! command my heart, for it is vanquished!" Nothing can possibly be more rich, and at the same time more truly refined, than the expression of King in this scene. It is evident that the rest of the picture is purposely kept in subservience to this part of it,—Mrs. Baddely's being a mere individual portrait; and Baddely, who is represented in Canton, being thrown into the background. This picture is in excellent preservation, which is rarely the case with Zoffanij's works; and it is painted in every part with great care and skill.—Opposite to the above, as its companion, is a very capital scene from King John, representing Powel and Bensley—the former as the King, and the latter as Hubert. This fine work is by the celebrated Mortimer. To the right of this, on the same side, hangs another excellent specimen of Zof-



fani's pencil: Garrick and Mrs. Pritchard, as Macbeth and Lady Macbeth. It is taken at the moment when he returns from the chamber, after having completed the murder. He is holding forth his bloody hands, and exclaiming, with a horror-stricken countenance, "This is a sorry sight!" The countenance of Garrick, in this piece, is highly expressive and characteristic; but there is a singular want of truth and propriety in the attitude of the lower limbs. This we must venture to attribute to the painter rather than the actor. This picture, and two or three more of the same class in the gallery, are highly curious as representing the performers in the actual dresses they were accustomed to wear in the characters respectively depicted. In the present picture Macbeth is attired in a suit that would form an excellent model for those of the Lord Mayor's state footmen—a coat, waistcoat, and breeches, the two former covered all over with gold lace! At the opposite extremity of the gallery we have another of these works—representing Garrick and Mrs. Cibber as Jaffier and Belvidera. The dresses, as usual, are modern and English; but, as in the former case, the movements of pas-

sion are visible through every part of them; or perhaps we should rather say, passion is so conspicuous in every part where *that* is the only dress, that we pay little or no attention to any thing else. In fact, though I cannot admit, with Juliet, that there is little in "a name," I am inclined to believe that there is much less in *a dress* than our modern costume-mongers would persuade us. Till they can prove to us that Garrick did not move his audience more than any other actor had done before, or has since, I would advise them to spend their money in making their establishments perfect in all *other* departments; and then, when they have nothing else to reform, let them look as curiously as they please into the corruptions of their wardrobe.

We are in the habit of hearing sundry dissatisfied play-goers, who stick like burs to the skirts of the last age, and will admit of no perfection but that which has passed away, exclaiming, in answer to any pleasant theories that you may have to propound to them relative to the merits of our present race of actors,—“Oh, if you had but seen the play” (whatever it may happen to be) “performed by the *original* cha-



acters!"—as much as to say—"In that case you would know better than to put up with any thing that is to be had now-a-days." We are much obliged to them, truly, for thus kindly wishing to inoculate us with the disease of believing that "nothing is" (as it should be) "but what is not;" and of seeing no beauty but in that which we cannot see at all! The School for Scandal, in particular, is one of the performances which these retrospective critics would try by their invisible and intangible scale. For my part, not being a critic at all, I am content to witness the celebrated screen scene in the School for Scandal, as it is performed by Farren, Mrs. Davison, Charles Kemble, and Abbott. But those who cannot put up with this, may still see the "original characters" once more before they die, if they can make their way to Mr. Mathews's Gallery; for here is that scene embodied, with the Sir Peter Teazle of King, the Lady Teazle of Mrs. Abingdon, the Joseph of John Palmer, and the Charles of Smith—"gentleman Smith." There is one other admirable scene, by Zoffanij, which must not be passed over,—representing Quick, Lewis, and Munden, in a comedy called Speculation. It

is curious that the *action* of Munden, in this scene, is identically that which he employs to the present day.

Perhaps, of all the pieces in this collection, that which displays the most talent, both in the artist and in the person represented, is Harlow's quintuple picture of Mr. Mathews himself. The subject of this picture is well known to the public, from the engraving which has been made from it. The plan of it is somewhat anomalous, since it represents the actor *in propria persona*, studying a character, which character represents *himself in the act of representing that character*; while three other of his representations are standing by. But the execution of this picture is truly admirable. Being somewhat of an epicure in portraits of living persons, I am not by any means satisfied with that which is here given of Mr. Mathews *in his own character*; though it is incomparably the best I have ever seen of him. But in the other characters—of Mr. Wiggins—Jemmy, the ostler, in *Killing no Murder*—and the two others which are taken from the life, but have not been seen by the public—the mixture of the individual likeness of the man, with the assumed



likeness of the character he is representing, is really wonderful.

The only other "scenes" that my space will permit me to notice, are some of the veteran De Wilde's. Here is one, at the entrance end of the room on the right, of "Young" Bannister and Parsons, in Lawyer Scout and Sheepface, in the Village Lawyer; which for truth of character and richness of expression is the best I remember by this singular artist: and if, so far as regards the mere individual likenesses, that of Parsons is equal to that of Bannister, no one who sees this picture can deny having seen *him* too. The companion to this, of Bannister and Suet, in Sylvester Daggerwood, is nearly as good. There are two or three more of these scenes, which ought not to be passed over, if it be only for the irresistible associations which the mere naming of them calls up — particularly one representing Dowton as Major Sturgeon, and Russell and Mrs. Harlowe as Jerry and Mrs. Sneak, in the Mayor of Garratt. The likeness and characteristic expression of Dowton are perfect; but the other two are not so good in this respect.

The next class of works that I shall notice are

those which represent single performers in particular characters. These are not among the best or most interesting parts of the collection. But still there are a few of great value and curiosity. Here is one by Zoffanij, of Garrick, in Lord Chalkstone; the expression of which is given with great spirit and force; and it seems to show, in a very striking manner, the *comic* power of Garrick's countenance. Another near this shows us the same actor in Don John, in the scene where he is carrying away the infant. This is a very clever and pleasing little picture, painted by Louthembourg. Here are several of Cooke—one in the character of Iago, by Green, and another in Kitely, by Singleton. Also the last portrait for which he ever sat, painted in America, by Stewart; and an admirable mask of him, taken when he was living, by Mr. G. Bullock. Here are two portraits of Henderson—one by Romney, representing him in the character of Macbeth. Also one of Edwin, by Gainsboro', and another by Beech. The head by Gainsboro' is a capital specimen.

We must now turn at once to the individual portraits, which form a very important part of



this unique and curious gallery; for we have already approached too near our prescribed limits to permit of our doing them any thing like justice. Perhaps the best as well as the most interesting of these, is a lovely whole-length of Mrs. Margaret Woffington—for to call a person like that which is now before me, by the degrading diminutive of Peg, is more than I can answer to my conscience. If *she* did not know the value of her beauty and her sweetness, and therefore did not set sufficient store by them, others should reverence them the more rather than the less on that account. Female beauty is a gift that is not only intended to excite, and therefore should excite, *respect* as well as love; but in fact it invariably *does* excite it, under whatever circumstances it may be met with. If the lady before us—for a lady she was—one of Nature's own making—if she chose to fling away the gem of her beauty, did that destroy its value?—or was it the less a gem?—Diamonds have been lost in the dirt of London streets; and they have been found there again, diamonds as they were lost!

This charming picture was painted for Garrick, by an artist named Mercier. It represents the

actress reclining on a couch, in a rich satin dress, and directing her downcast eyes to a miniature of Garrick, which she holds in her hand. This latter circumstance, supposing the picture to have been painted expressly for Garrick, is very characteristic. There is another extremely curious portrait of this lady in the gallery, painted by Hogarth, in that careful and highly-finished style, which is so very rare in his pictures. The one described above is nearly the size of life; but that by Hogarth is a small cabinet picture, the drapery and various other details of which are highly worked up.

Perhaps the next best portrait that we meet with, of the performers of the last age, is one of Mrs. Cibber, by Hudson; which hangs exactly opposite to the last-named by Hogarth. It is a half-length gallery portrait, painted with great freedom and facility; and the *air* of the lady—proud, swan-like, and self-possessed—is highly characteristic. There is, at the other end of the gallery, a portrait of Colley Cibber himself (a *whole-length* of course—for who would think of curtailing that exquisite coxcomb!)—which is no less characteristic. And it is also curious on



other accounts, having formerly belonged to Addison; at whose sale it was purchased by Ireland. It is painted by an artist named Grisoni, and represents the hero of the Apology as if nothing had ever happened to him, or could happen, to disturb his infinite ease and self-satisfaction. He is taking snuff, as usual,—which was the only one among all his impertinences that he ought not to have practised; for snuff is one of the means that we use for currying favour with ourselves; and what need had he to do that?

But I must really proceed to arrange the remainder of these interesting works in something like classes, or I shall not have space even to name a fourth part of those that I had marked, as claiming particular notice.—Let us first glance at those who fairly belong to the last age. Here is Garrick, “in half a dozen places,” as the auctioneers say—with his brilliant eyes, and highly moveable and intellectual countenance, that, under whatever circumstances you contemplated it, was always “another, yet the same.” One of these portraits of him is curious and valuable, as having been painted by Wilson, the landscape-painter. Here is an admirable head of Macklin, just before

he died; painted with infinite force and spirit, by Opie.—Here is Foote, by Sir Joshua; and John Palmer, by Arrowsmith; and Mills the elder—the only known portrait of him; and Shuter; and Woodward—two or three—one of which, in the dress of Petruchio, is capital; and Booth, by Vanderbank; and Ross, by Zoffanij; and a most capital and characteristic head of old Leveridge, by Vandermyn; and Nat. Lee,—a very striking and forcible head—looking as mad as Alexander and Octavian in one. I must not forget to mention a capital portrait, which is also said to be an admirable likeness, of Tate Wilkinson—"the wandering Patentee"—a worthy *pendant* for the "Great Lessee" of our own day. Who that saw Mr. Mathews's representation, last year, of the extraordinary original of this portrait, can fail to look at it with interest? That representation must have been as good as the real one; and this portrait is the next best thing.—Finally, here is a portrait of Dogget—he of the Coat and Badge. It is the only one known to exist.

Among the ladies of the last age, here are two or three portraits of Nel Gwyn—one by Lely—(I allow *her* diminutive to pass, since the style of her



charms does not hit my fancy); here are two of Mrs. Hartley, who died a few weeks ago; and Mrs. Yates, and Mrs. Oldfield, and others that I must escape from at once, and come nearer home.—In fact, I must despatch the rest of this multitudinous company *in sets*, or I shall not have space to introduce the half of them.—Here is, for instance, a set of very clever, sketchy, and spirited portraits of those actors and actresses who have just now passed away, or are passing—viz. Pope, Holman, Quick, Middleton, Mrs. Martyr, Mrs. Pope, Mrs. Mattocks, &c. These were taken expressly for the late Mr. Harris, by Gainsboro' du Pont. Then here is the whole Garrick Club, of twelve members—small water-colour drawings; and a long and most valuable series of drawings, by De Wilde, representing small whole-length portraits of *all* the distinguished actors of the present day, in one of their most favourite characters.—Finally, here is a most excellent and perfect series of nearly all the actors of the present day, in their individual characters. These need not of course be named generally, but a few of them deserve particular mention, on account of their great merit as works of art. Among these, Harlowe's stand

conspicuous. Here is, by this admirable young artist, a delightful portrait of the present "Lessee" of Drury Lane, in his favourite part of—Mr. Elliston; Young, to the very life; and the very best portrait of Mrs. Siddons that I have ever seen—a small whole-length. Then here is a portrait of John Kemble, by Downman, and an exquisite sketch of the same actor, by Sir Thomas Lawrence, in crayons. A very fine specimen of Russel's celebrated crayons drawings—a portrait of Bannister. Johnstone, by Shee; Henry Johnston, by Singleton; and, in short, a host of others, that I must absolutely take leave of at once, with a *vale et valete*!—or I shall never complete my task. I should, however, leave the latter with a very imperfect notion of Mr. Mathews's Theatrical Gallery, if I did not inform them that I have, in the present paper, treated of *one* department of it alone; and that, besides the pictures (of which I have described but an inconsiderable portion in point of number) it includes every thing valuable in the way of Art, which indefatigable attention and almost unlimited expense could collect, illustrative of the peculiar subject to which it confines itself. This secondary department I propose to



give the theatrical reader a brief glance at, in another paper; when I shall have to tell him, among other things, of Shakspeare and Garrick *relics*, that it will do his play-loving heart good even to hear of; of enormous portfolios containing every scratch that ever came from a graver relative to the last-named of these theatrical worthies; and above all, of a MS. folio, in the hand-writing of the proprietor of all these treasures, including biographical notices of all the English performers, male and female, that are known to have flourished in London since the rise of the drama in this country; illustrated by nearly all the known engravings of them that are extant.

There is one other remarkable portrait in this collection which I have still left unnoticed, and which I dare do no more than barely allude to, lest the host of ideas and associations which it is calculated to call up, should hurry me away from that even course which I am bound to preserve in these descriptions. Think, reader, of an authentic portrait of Shakspeare's mother!—I will not go so far as to say that Mr. Mathews's Collection can actually boast of such a treasure as this; but it possesses a most excellent and interesting picture.

as a work of art, that from the manner in which it came into the present owner's hands, and the circumstances, both documentary and traditionary, attending it, may be said to put forth very plausible claims to the name it bears. This is, at all events, not the place to examine those claims. I shall therefore leave the picture as I find it, in the midst of that mysterious interest which will probably for ever surround it.



## MR. MATHEWS'S THEATRICAL GALLERY.

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### PART THE SECOND.

THAT portion of the above unique collection, which was noticed in my last paper—namely, the portraits and theatrical scenes—if more striking in its general character than the portion now to be described, is perhaps less interesting, and comes less “home to the business and bosoms” of those who peculiarly concern themselves in theatrical affairs. And who is it that does not, in the present day—in wish and in thought, at least, if not in fact? Of all the various classes of which society is composed, there is not one about which all the others feel so much curiosity as they do about actors. And the next best thing to knowing a person about whom one feels interested, is to have an oppor-

tunity of inspecting those objects which are calculated to enliven and call up the various associations, both actual and imaginary, of which we are possessed concerning him. From this it follows, that to all lovers of the drama, and admirers of those who give a substantive being and existence to it, the actors, the Gallery now before us will offer more subjects of attraction than any other I have yet had occasion to describe; and that attraction will be of a more intimate and permanent nature. And if the interest excited by it is not of that high and ennobling character, which results from the inspection of those collections devoted to the more imaginative classes of Art, perhaps it is not the less valuable on that account—since the human heart by which we live is kept in a sound and healthful state, not so much by gazing on the everlasting stars that are above and at a distance from it, as by feeding on the humble roots that grow in the common path we are destined to pass over, and inhaling the breath of those frail flowers of a day that spring up by its side.

The first portion of this secondary department of Mr. Mathews's gallery, which I shall now de-



scribe, is what may truly be called the Garrickiana—consisting of busts, casts, models, medallions, medals, drawings, engravings, dresses, and an almost innumerable collection of other objects, all referring to the various circumstances of that distinguished artist's life, as connected with the British stage. Perhaps the most valuable and interesting among these, as a detached object, is a beautiful and elaborate casket, exquisitely carved out of the wood of the mulberry-tree, ascertained to have been planted by Shakspeare's hand. In this casket was presented to Garrick, by the corporation of Stratford-upon-Avon, the freedom of that city; and that document itself, with the letter which accompanied it, still retain their place in the casket. The allegorical subjects depicted on the four sides and the top of this casket, are executed with extreme delicacy—being carved into high-relief out of the solid wood.—For those who are capable of using visible objects as a means of calling up, or even of creating, imaginative abstractions, the sight of this casket (together with several other minor objects preserved here, illustrative of the general feeling which prevailed during his own day, in regard to this extraordinary actor)

will furnish a striking idea of that truest of all fames, which consists in feeling that our being is projected without us, and has become part and parcel of the being of those with whom we live. Posthumous fame, as an anticipated possession, is but a cheat after all—a castle in the air. It is a splendid mockery, to be sure, and a useful one; but it *is* a mockery nevertheless. But the man who has lived to have his shoe-tie craved as a boon, and sold as a sacred relic\*, may set posterity and its awards at defiance; for he *has* lived, and nothing that those who *are to live* can do, either for or against him, is worth a moment of his consideration. In fact, there is no fame and distinction like an actor's. It not only "comes home to *his bosom*," but to his very senses;—he sees it with his eyes—he hears it with his ears—he feels it tingling at the very tips of his fingers:—and yet he is not content. There never was

\* The shoe-rose which Garrick wore on the night when he quitted the stage is among the relics preserved in this collection. It was begged as a boon by his friend Davis, and has since come into Mr. Mathews's possession, accompanied by a document duly authenticating it!—Here are also the sandals worn by John Kemble, in *Coriolanus*, the last night he appeared. "*This is true fame.*"

an actor that did not, in his secret heart, curse his choice of a profession;—at least, after the novelties attending the first practice of it were a little faded. He sighs for “the scholar’s, statesman’s, soldier’s, pen, tongue, sword;” for any kind of distinction, in short, but that which he has: as if there were any difference in distinctions, *as such*, except in degree—and as if any were so tangible, so palpable, so unequivocal, as that belonging to a favourite actor. In fact, the applause which *he* gets is the thing itself; while all other is but “as the *echo* that doth applaud again.” There is no exception to this remark, unless it be in the case of the public speaker: and this can scarcely be considered as one—inasmuch as the public speaker, whatever his views or sentiments may be, *is* in a great degree an actor.

There are two other detached objects in this part of the collection, which I cannot help mentioning in particular, on account of the associations they excited in my own mind, in regard to the character of Garrick as a dramatic artist; and I confess (without pretending at present to investigate the why and wherefore) that they called up before me a more distinct and *visible* image of that artist, in all the extraordinary variety of his alleged



power, than all the portraits of him that I have ever seen, or all the descriptive criticisms I have read. These are, the head-dress in which he performed the mad and heart-stricken Lear; and (think it not an anticlimax, reader—"from the sublime to the ridiculous is but a step!")—the shoes in which he played Abel Drugger. I shall leave the mention of these two objects to produce their own effect on the reader, and pass on, if not to "mettle more attractive," at least to that about which I may more safely trust myself to remark: for to say the truth, I find some difficulty in escaping from the above-named objects without being impelled to exclaim, in the language of Lear himself—"Stay, I'll preach to thee! &c.;" and forthwith proceed to pen down certain wise reflections, which are at this present writing rife within me, but which the reader might possibly think "more honoured in the breach than the observance;" especially as the inevitable effect of indulging in them would be to preclude any further account of the subject of this paper.

The principal portion of the Garrickiana are contained in an immense portfolio, which may be considered as an illustrated life of the artist—the

different objects it comprises being arranged in something like a chronological order, with reference to the various epochs of his public career. Any thing like a detailed notice of these is of course out of the question ; but some idea of their extent and interest may be conveyed, by mentioning, that they comprise no less than two hundred and thirty original drawings, engravings, letters, &c. &c.—all strictly applicable to the subject to the illustration of which they are devoted. The following original letter, in Garrick's handwriting, I have leave to copy and lay before the reader—who will find it highly interesting on various accounts. In the first part it proves the careful manner in which Garrick studied and investigated the different bearings of every portion of the character he was depicting ; and the conclusion offers a pleasing specimen, most pleasingly expressed, of his candour in admitting the influence which praise exercised upon him. This letter has never before been printed :

*" Monday Morning.*

*" DEAR SIR,*

*" The next best thing to saying your prayers was certainly reading Macbeth—so you have not much to answer on my account.*

"I am always happy to agree with you, and which I do most sincerely in your opinion of the scene with Banquo. I was, indeed, not quite master of my feelings till I got to *clutch the air-drawn dagger*. I like your description of the state of Macbeth's mind and body, at the time he affects cheerfulness to Banquo—it is a well-painted picture—but I won't flatter myself that I ever played up to your colouring.

"You are certainly right in your account of my speaking, '*Doctor, the Thanes fly from me*,'—but I differ a little with you in opinion, that I formerly spoke it in a *burst of melancholy*. Macbeth is greatly heated and agitated with the news of the English force coming upon him. His mind runs from one thing to another—all is hurry and confusion. Would not his speaking in a melancholy manner in the midst of his distraction be too calm?—'*Come, put my armour on—Give me my staff—Seyton, send out—Doctor, the Thanes fly from me!—Come, sir, despatch—Pluck it off—Bring it after me, &c.*' You have flattered me much by your very obliging letter, and I shall profit by your criticism this evening, if I should happen to be in order. I am an old hunter—touched a little in wind—and somewhat foundered—but stroke me and clap me on the back, as you have kindly done, and I can make a shift to gallop over the course. Once more I thank you for your letter, and am most truly,

"Your obliged humble servant,

"D. GARRICK.

"P. S. I returned too late last night from Hampton to answer your letter."

In looking over the numerous portraits of Gar-



rick (all which are known to be extant) mounted in this splendid volume, we are struck with the infinite variety of character and expression which they include; and yet we are at the same time satisfied that they are all in some degree like the original, since they are all, without exception, in some particular like each other. In fact, I should think that the extreme *volubility*, if it may be so expressed, of Garrick's face, must have been the most extraordinary characteristic belonging to it.

Among the numerous objects collaterally connected with Garrick in this volume, perhaps the most interesting is a lovely portrait of his wife, taken at a very early age. To those who remember to have seen the late Mrs. Garrick sitting in her box at Drury-lane theatre—a withered lady of ninety—*seeming* to listen to the performance on the stage, but in reality only hearkening after the dim echoes that it awakened in her own heart—the sight of this picture will be peculiarly touching.

To the theatrical antiquary this portfolio will also furnish a high treat. Not the least among the items that will attract his attention is the play-bill in which is announced Garrick's first

performance at the Goodman's-fields theatre. The words "Richard III. by a gentleman; being his first appearance on any stage," will serve to prove the important proposition that the authors of play-bills are the least in the world of innovators!

We must now turn from this splendid volume of illustrations of the life of *one* English actor, to another work, which is intended to include those of all the English actors of any note that have flourished in London since the days of Shakspeare. This may be considered, in its plan, as an entirely novel undertaking; and the lovers of the acted drama will unquestionably regard it as a really important one. The first part of it is already complete, and comprises the period from Shakspeare's day up to the year 1760—including engraved and other portraits of one hundred London actors, with biographical sketches of all that is authentically known concerning each of them. The portraits are mounted at the head of the folio page, and comprise all that are rare in their class; and the biographical notices occupy the lower part—being extended or compressed, as the materials seem to require—but professing to include facts and events alone—not criticisms.

As a specimen of the manner in which the biographical portion of the work is executed, I have copied out the following interesting notice of a person, who is perhaps at once more and less known than almost any other that has lived in what may be called our own times.

“JOE MILLER.—The name of this actor is familiar to every body, and is perhaps more frequently repeated than that of any of his more celebrated brethren of the sock. Every wit, every punster, every retailer of anecdote, good or bad, is in the habit of meeting the name of Joe Miller; and but few out of the number are aware that he was a comedian of considerable celebrity; and that to his talents on the stage solely, it is believed, he is indebted for the fame and notoriety attached to his name. Samuel Ireland, in his illustrations of Hogarth, says, ‘Joe Miller’s Jests (a circumstance but little known) was compiled by Mr. Motley, a dramatic writer. Indeed, poor Joe was so far disqualified from writing, that he could not read.’ Victor asserts that Miller could not read—as if it were a matter of notoriety. He says of him, ‘Joe Miller is known to have been a lively comic actor, and agreeable favourite of the town in several of his characters, particularly in Ben, in *Love for Love*.’ The above engraving is taken from the original edition of the Jests. He is there represented in his favourite character of Sir John Wittol, in the *Old Bachelor*. He is reported to have kept a public-house in the parish of St. Clement Danes; at least, if he did not, there is little doubt, from his general mode of living, that he contributed in no small degree towards keeping up one for some other person. He



passed most of his time with the whimsical Spiller, whom I shall hereafter mention, and their general place of rendezvous was at the Spiller's Head, in Clare Market. This son of mirth died in 1738, at the age of fifty-four, and lies buried in the upper church-yard of St. Clement's parish. His epitaph was written by Stephen Duck, the noted thrasher, and Queen Caroline's poet. The lines engraved on his tombstone are as follows: 'Here lie the remains of honest Joe Miller, who was a tender husband, a sincere friend, a facetious companion, and an excellent comedian.

' If humour, wit, and honesty could save  
 The humorous, witty, honest from the grave,  
 The grave had not so soon his tenant found,  
 With honesty and wit and humour crown'd.  
 Or could esteem and love preserve our breath,  
 Or guard us longer from the stroke of death;  
 The stroke of death on him had later fell,  
 Whom all mankind esteem'd and loved so well.'

STEPHEN DUCK.

" Miller was a natural, spirited comedian. He was the famous Teague in the Committee, and in all the comedies where that character is introduced (meaning, I suppose, that he acted all the low Irishmen): and though the gentlemen of Ireland would never admit that he had the true brogue, yet he substituted something in the room of it, that made his Teague very diverting to an English audience. Miller was excellent in Sir John Wittol, Talboy, Castril, Ben, &c.; and as a proof of it, he died in the receipt of a good salary, which he had long enjoyed without being able to read. They said his principal motive for

marrying was not for a fortune, but for a wife learned enough to read his parts to him.

“In a review of a new edition of the Jests edited by Cumberland, it is said ‘Miller was an actor of very dull capacity, and his dulness made it a good Joke to call a book of jests by his name.’”

It was mentioned in my last paper that these notices have been collected, and that the whole is arranged and written, by Mr. Mathews himself. It should be added that the gallery contains ample materials for completing the work up to the present day. So that we may hope, after Mr. Mathews has gone through his range of all other possible characters, to see him “at home” at last in that of an author.

In glancing at the general theatrical library which forms a part of this gallery, we must only stay to mention that it contains, among a variety of other curious works, the four first editions of Shakspeare—those of 1623, 1632, 1664, and 1685; also a most singular folio volume, containing an illustrated copy of Ireland’s Confessions, prepared by his own hand, and including all the original drawings, papers, letters, &c. by means of which he contrived to carry on his strange im-

positions. Besides these objects, we meet with play-bills in complete sets, for a period of no less than thirty years—including Garrick's day; numerous single plays; and finally, three large volumes of *MS. Letters*. As I have been favoured with the liberty of using these, the reader may chance to hear more of them hereafter. In the mean time I cannot resist the temptation of stimulating his curiosity (whether I should ever satisfy it or not) by telling him that this MS. treasure includes scraps from the hands of almost every great and little *known*, gentle and simple, that has flourished during the last half century; together with not a few from the hands of certain great and little "*unknowns*," from which we shall perhaps be able to extract still more amusement.

The only other portion of this collection which my space will allow me to describe in detail, is, the busts which ornament various parts of it. There is something at once strange and impressive in the effect we derive from the marble presence of an *unknown* person, about whom, from whatever cause, we may have felt a deep interest or an intense curiosity. It is almost like being in



the presence of the dead form, preserved by some strange magic, so as to exhibit all the intellectual character which it possessed, or rather typified during its mortal lifetime, but none of the physical character. It is a paradoxical existence—a sort of life-in-death—an immateriality emanating from the most material of things. There is nothing, in short, which creates at once so distinct and so ideal an existence in the mind as the bust or statue of a person whose real form and lineaments are unknown to us. But the sight of a bust or statue representing one with whose person we are acquainted, and whom we are almost daily in the habit of seeing, or of hearing mentioned as a living being engaged in the active pursuit of our own time, excites, in those who take the pains to examine the affections and operations of their own mind, still more strange and anomalous sensations. And the more striking the likeness to the person represented, the more strong and strange will be the effect produced. It will seem as if some fairy's wand had struck the living, breathing, and thinking being, into an image of stone; but still suffered it to retain the human passions and affections that we have seen it exhibit the

effects of in life ; and we feel as if the same hand that has here fixed the faculties into a preternatural stillness, could, by another touch, set them free again, to act and be acted upon as before.

We have some striking examples of both these classes of busts here. In the centre of the gallery—like the sun of the drama in the centre of that host of satellites to which it has given life and light—stands Shakspeare—his dead eyes beaming with immortality, and his lofty brow discoursing of all things—past, present, and to come. This bust is modelled from the monument at Stratford. Near to Shakspeare stands the loftiest of those whom he has contributed to render illustrious, and who (let us not fear to say it) has contributed no less, in her turn, to illustrate *him* : one who may be considered as the grandest specimen of “a glorious human creature,” that modern times have seen. Need I add to this the name of Sarah Siddons ? There she reposes, in the rich meridian of her glory ;—serious from deep thought, but untouched by the slightest degree of severity ;—proud in conscious power, but with no tinge of pretence or affectation ;—majestic from a constant communion with high thoughts and majestic

images, but altogether removed from that mock majesty which arises from station and state alone. And then for passion, true tragic passion—what a world of it is concentrated in that “proud patrician lip!” Upon the regal brow Thought sits, like an enthroned monarch; while about the mouth Sensibility lingers, as if reluctant to depart—still living, but yet retiring and repressed—subdued and rendered subservient to those more lofty attributes in the presence of which it stands rebuked.

To have seen this lady, is to have lived not in vain; and to stand before this fine representation of her is the next best thing to seeing her still.

Near the above-named bust stands one of Charles Kemble, which will excite particular attention, on account of its having been modelled by Mrs. Siddons herself. Next in attraction to that of Mrs. Siddons, and *only* next, is the bust of Sir Walter Scott. It is admirably executed as a work of art; and it possesses the additional merit of making the worthy baronet look exactly like “the Author of Waverley!” Whether it resembles Sir Walter Scott himself, I have not the happiness of being able to say.



The only other busts that require particular mention are three, representing Liston, Young, and Mr. Mathews himself. A bust of Liston! think of that, reader! And one, too, that while it preserves an admirable likeness, excites no sensations or associations of a ludicrous, still less of a ridiculous nature. There would be little difficulty in accounting for this, if the present were a fit place. Indeed the wonder would be if it were otherwise. In fact, no man of genius ever did look ridiculous, in his own proper person, and without *intending* to look so. And it is difficult to conceive how a man who is in the habit of affording innocent delight to a whole nation, should fail to have something dignified in his countenance. Certain it is, however, that there *is* something of this character in the countenance of Liston, as exhibited in this bust.

The bust of Young is one that, for absolute truth of resemblance, can scarcely be surpassed. It is executed by a young artist of great merit, whose name (Behnes) ought to be better known than it is.

The bust of Mr. Mathews himself, by Joseph, —which is the last object I shall particularly refer

to in this collection,—strikingly confirms a theory of mine, that “the human face divine” is almost entirely moulded by the still more divine mind to the operations of which it is made subservient. In Garrick’s face, fine as it is, there is no *characteristic* expression whatever—nothing but that mobility, (or, as I have ventured to call it, volubility,) which enabled it to become “all things to all men.” A similar want may, I think, be observed in the faces of Sir Walter Scott and of Mr. Mathews himself, as represented in the busts in this collection. Indeed I will venture to point out (what has, I believe, not been before remarked) a very striking general resemblance between the busts of these two celebrated, and each in his way, unrivalled persons. In both, too, (with the exception of an intensely penetrative and scrutinising look about the eyes and eyebrows) there is that general want of individualized character which may be supposed to have resulted from a constant assumption of that of some other person. There is, however, in the face of the reputed author of the Scotch novels a look of worldly wisdom, (I had almost said *cunning*), which is entirely absent in the other.

THE END.

LONDON:

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PRICE ONE SHILLING.

# THE NEW YORK

in which appears the names of the persons for Oct. 1-1888.

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# THE OLD ACTORS.

BY

“ELIA,”

(CHARLES LAMB, Esq.)

*An Essay which appeared in the London Magazine for October, 1822.*

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I do not know a more mortifying thing than to be conscious of a foregone delight, with a total oblivion of the person and manner which conveyed it. In dreams I often stretch and strain after the countenance of Edwin, whom I once saw in Peeping Tom. I cannot catch a feature of him. He is no more to me than Nokes or Pinkethman. Parsons, and still more Dodd, were near being lost to me, till I was refreshed with their portraits (fine treat) the other day at Mr. MATHEWS'S GALLERY at Highgate; which, with the exception of the Hogarth pictures, a few years since exhibited in Pall Mall, was the most delightful collection I ever gained admission to. There hang the players, in their single persons, and in grouped scenes, from the Restoration—Booths, Quins, Garricks, justifying the prejudices which we entertain for them;—the Bracegirdles, the Gwynnes, and the Oldfields, fresh as Cibber has described them;—the Woffington (a true Hogarth) upon a couch, dallying and dangerous—the Screen Scene in Brinsley's famous comedy, with Smith and Mrs. Abington, whom I have not seen, and the rest whom having seen, I see still there. There is Henderson, unrivalled in Comus, whom I saw at second-hand in the elder Harley—Harley, the rival of Holman, in Horatio—Holman, with the bright glittering teeth, in Lothario, and and the deep paviour's sighs in Romeo—the jolliest person (“our son is fat”) of any Hamlet I have yet seen, with the most laudable attempts (for a personable man) at looking melancholy—and Pope, the abdicated monarch of tragedy and comedy, in Harry the Eighth and Lord Townley. There hang the two Aickins, brethren in mediocrity—Wroughton, who in Kitley seemed to have forgotten that in prouder days he had personated Alexander—the specious form of John Palmer, with the especial effrontery of Bobby—Bensley, with the trumpet tongue, and little Quick (the retired Dioclesian of Islington) with his squeak like a Bart'lemew fiddle. There are fixed, cold as in life, the immoveable features of Moody, who, afraid of o'erstepping nature, sometimes stopped short of her—and the restless fidgetiness of Lewis, who, with no such fears, not seldom leaped o' the other side. There hang Farren and Whitfield, names of small account in those times; but which, remembered now, or casually recalled by the sight of an old play-bill, with their associated recordations, can “drown an eye unused to flow.” There too hangs (not far removed from them in death) the graceful plainness of the first Mrs. Pope, with a voice unstrung by age, but which in her better days must have competed with the silver tones of Barry himself, so enchanting in decay do I remember it—of all her lady parts exceeding herself in the Lady Quakeress (there earth touched heaven!) of O'Keefe, when she played it to the “merry cousin” of Lewis—and Mrs. Mattocks, the sensiblest of viragos—and Miss Pope, a gentlewoman ever, to the verge of ungentility, with Churchill's compliment still burnishing her gay honey-comb lips. There are the two Bannisters, and Incedon, and Kelly, and Dignum (Diggy), and the bye-gone features of Mrs. Ward, matchless in Lady



Loverule; and the collective majesty of the whole Kemble family, and (Shakspeare's woman) Dora Jordan; and, by her, *two Antics*, who in former and in latter days have chiefly beguiled us of our griefs; whose portraits we shall strive to recall for the sympathy of those who may not have had the benefit of viewing the matchless Highgate Collection.

#### MR. SUETT.

O for a "slip-shod muse," to celebrate in numbers, loose and shambling as himself, the merits and the person of Mr. Richard Suett, comedian!

Richard, or rather Dicky Suett—for so in his life-time he was best pleased to be called; and time hath ratified the appellation—lieth buried on the north side of the cemetery of Holy Paul, to whose service his nonage and tender years were set apart and dedicated. There are who do yet remember him at that period—his pipe clear and harmonious. He would often speak of his chorister days, when he was "cherub Dicky."

What clipped his wings, or made it expedient that he should exchange the holy for the profane state; whether he had lost his good voice (his best recommendation to that office), like Sir John, "with hallooing and singing of anthems;" or whether he was adjudged to lack something, even in those early years, of the gravity indispensable to an occupation which professeth to "commerce with the skies"—I could never rightly learn; but we find him, after the probation of a twelvemonth or so, reverting to a secular condition, and become one of us.

I think he was not altogether of that timber, out of which cathedral seats and sounding-boards are hewed. But if a glad heart—kind and therefore glad—be any part of sanctity, then might the robe of Motley, with which he invested himself with so much humility after his deprivation, and which he wore so long with so much blameless satisfaction to himself and to the public, be accepted for a surplice—his white stole, and *albe*.

The first fruits of his secularization was an engagement upon the boards of Old Drury, at which theatre he commenced, as I have been told, with adopting the manner of Parsons in old men's characters. At the period in which most of us knew him, he was no more an imitator than he was in any true sense himself imitable.

He was the Robin Good-Fellow of the stage. He came in to trouble all things with a welcome perplexity, himself no whit troubled for the matter. He was known, like Puck, by his note—*Ha! Ha! Ha!*—sometimes deepening into *Ho! Ho! Ho!* with an irresistible accession, derived perhaps remotely from his ecclesiastical education, foreign to his prototype, of *O La!* Thousands of hearts yet respond to the chuckling *O La!* of Dicky Suett, brought back to their remembrance by the faithful transcript of his friend Mathews's mimicry. The "force of nature could no further go." He drolled upon the stock of these two syllables richer than the cuckoo.

Care, that troubles all the world, was forgotten in his composition. Had he had but two grains (nay, half a grain) of it, he could never have supported himself upon those two spider's strings, which served him (in the latter part of his unmixed existence) as legs. A doubt or a scruple must have made him totter, a sigh have puffed him down; the weight of a frown had staggered him, a wrinkle made him lose his balance. But on he went, scrambling upon those airy stilts of his, with Robin Good-Fellow, "thorough brake, thorough briar," reckless of a scratched face or a torn doublet.

Shakspeare foresaw him, when he framed his fools and jesters. They have all the true Suett stamp, a loose gait, a slippery tongue, this last the ready midwife to a without-pain-delivered jest; in words light as air, venting truths deep as the centre; with idlest rhymes tagging conceit when busiest, singing with Lear in the Tempest, or Sir Toby at the buttery hatch.

Jack Bannister and he had the fortune to be more of personal favourites with the town than any actors before or after. The difference, I take it, was this:—Jack was more *beloved* for his sweet, good-natured, moral pretensions. Dicky was more *liked* for his sweet, good-natured, no pretensions at all. Your whole conscience stirred with Bannister's performance of Walter in the *Children in the Wood*—how dearly beautiful it was!—but Dicky seemed like a thing, as Shakspeare says of Love, too young to know what conscience is. He put us into Vesta's days. Evil fled before him—not as from Jack, as from an antagonist,—but because it could not touch him, any more than a cannon-ball a fly. He was delivered from the burthen of that death; and, when Death came himself, not in metaphor, to fetch Dicky, it is recorded of him by Robert Palmer, who kindly watched his exit, that he received the last stroke, neither varying his accustomed tranquillity, nor tune, with the simple exclamation, worthy to have been recorded in his epitaph—*O La!—O La! Bobby!*

#### MR. MUNDEN.

Not many nights ago we had come home from seeing this extraordinary performer in Cocktop; and when we retired to our pillow, his whimsical image still stuck by us, in a manner as to threaten sleep. In vain we tried to divest ourselves of it by conjuring up the most opposite associations. We resolved to be serious. We raised up the gravest topics of life; private misery, public calamity. All would not do.

“———There the antic sat  
Mocking our state———”

his queer visnomy—his bewildering costume—all the strange things which he had raked together—his serpentine rod swagging about in his pocket—Cleopatra's tear, and the rest of his relics—O'Keefe's wild farce, and *his* wilder commentary—till the passion of laughter, like grief in excess, relieved itself by its own weight, inviting the sleep which in the first instance it had driven away.

But we were not to escape so easily. No sooner did we fall into slumbers, than the same image, only more perplexing, assailed us in the shape of dreams. Not one Munden, but five hundred, were dancing before us, like the faces which, whether you will or no, come when you have been taking opium,—all the strange combinations, which this strangest of all strange mortals ever shot his proper countenance into, from the day he came commissioned to dry up the tears of the town for the loss of the now almost forgotten Edwin. O for the power of the pencil to have fixed them when we awoke! A season or two since there was exhibited a Hogarth gallery. We do not see why there should not be a Munden gallery. In richness and variety the latter would not fall far short of the former.

There is one face of Farley, one face of Knight, one face (but what a one it is!) of Liston; but Munden has none that you can properly pin down, and call *his*. When you think he has exhausted his battery of looks, in unaccountable warfare with your gravity, suddenly he sprouts out an entirely new set of features, like Hydra. He is not one, but legion. Not so much a comedian, as a company. If his name could be multiplied like his countenance, it might fill a play-bill. He, and he alone, literally *makes faces*; applied to any other person, the phrase is a mere figure, denoting certain modifications of the human countenance. Out of some invisible wardrobe he dips for faces, as his friend Suett used for wigs, and fetches them out as easily. We should not be surprised to see him some day put out the head of a river horse; or come forth a pewit, or lapwing, some feathered metamorphosis.

We have seen this gifted actor in Sir Christopher Curry—in Old Dornton—diffuse a glow of sentiment which has made the pulse of a crowded theatre beat like that of one man; when he has come in aid of the pulpit, doing good to the moral heart of a people. We have seen some faint approaches to this sort of excellence in other players. But in what has been



truly denominated the "sublime of farce," Munden stands out as single and unaccompanied as Hogarth. Hogarth, strange to tell, had no followers. The school of Munden began, and must end, with himself.

Can any man *wonder*, like him? can any man *see ghosts* like him? or *fight with his own shadow*—*sessa*—as he does in that strangely neglected thing, the *Cobler of Preston*—where his alternations from the *Cobler* to the *Magnifico*, and from the *Magnifico* to the *Cobler*, keep the brain of the spectator in as wild a ferment as if some *Arabian Night* were being acted before him, or as if *Thalaba* were no tale! Who like him can throw, or ever attempted to throw, a supernatural interest over the commonest daily-life objects? A table, or a joint stool, in his conception, rises into a dignity equivalent to *Cassiopeia's* chair. It is invested with constellatory importance. You could not speak of it with more deference if it were mounted into the firmament. A beggar in the hands of *Michael Angelo*, says *Fuseli*, rose the *Patriarch of Poverty*. So the gusto of Munden antiquates and ennobles what it touches. His pots and his ladles are as grand and primal as the seething-pots and books seen in old prophetic vision. A tub of butter, contemplated by him, amounts to a *Platonic idea*. He understands a leg of mutton in its quiddity. He stands wondering, amid the common-place materials of life, like *primæval man*, with the sun and stars about him.



# CATALOGUE RAISONNÉE

OF

## *Mr. Mathews's Gallery of Theatrical Pictures.*

"Look here, upon this picture, and on this."—*Hamlet*.

- 1 GEORGE FREDERICK COOKE, as *Shylock*, in the Merchant  
of Venice. *Phillips, R.A.*

"I'll have no speaking; I will have my bond."—Act 3.

Made his first appearance at Covent Garden, 1801, as Richard III.  
Died 1812, at New York, aged 56.

"Pause, thoughtful stranger! pass not heedless by,  
Where Cooke awaits the tribute of a sigh.  
Here, sunk in death, those powers the world admired,  
By nature given, not by art acquired.  
In various parts his matchless talents shone,  
The one he failed in was, alas! his own."—*Epitaph*.

- 2 ROBERT WILLIAM ELLISTON, as *Octavian*, in the Mountaineers  
*Singleton, R.A.*

"'Tis here—here only I am vulnerable."—Act 3.

Actor and Patentee. Made his first appearance at the Haymarket, 1796,  
as Octavian, in the Mountaineers, and Vapour, in My Grandmother.  
Died 1831.

A most fascinating, brilliant actor.

"And in truth this was the charm of Elliston's private deportment:  
you had a spirited performance always going on before your eyes, with  
nothing to pay. As where a monarch takes up his casual abode for a night,  
the poorest hovel which he honours by his sleeping in it, becomes *ipso facto*,  
for that time, a palace; so wherever Elliston walked, sate, or stood still,  
there was the theatre. He carried about with him his pit, boxes, and  
galleries, and set up his portable playhouse at the corners of streets,  
and in the market-places."—*C. Lamb*.

- 3 GEORGE FREDERICK COOKE, as *Kitely*, in *Every Man in his Humour* . . . . . *Singleton, R.A.*

"Two hours! ha! things never dreamt of yet, may be contrived, ay, and effected too, in two hours' absence."—Act 3.  
*G. F. Cooke. Vide No. 1071*

- 4 CHARLES MACKLIN, in his 93d year . . . . . *Opie, R.A.*

"The Jew which Shakspeare drew."—*Pope.*

Born 1689; died 1797, aged 108; was buried in St. Paul's, Covent Garden. His father's name was Mc Laughlin, which he, upon coming upon the stage, "Englishised" into Macklin.

"Revere sturdy Macklin, the dramatic Sire,  
 For nor age nor disease can extinguish his fire;  
 Like an evergreen sent as a rare vernal treasure,  
 Tho' he blooms all the year, all the year he gives pleasure."—*A. Pasquin.*

- 5 CHARLES MURRAY, as *Baron Wildenheim*, in *Lovers' Vows* . . . *Dupont*

"Has not Count Cassel left his chamber yet?"

Born 1754. Made his first appearance at Covent Garden, 1796, as *Shylock*, and *Bagatelle*, in the *Poor Soldier*. Died 1821.

The characters which he chiefly represented were interesting old men in both tragedy and comedy, to which he gave peculiar dignity.

- 6 HENRY JOHNSTON, as *Douglas* . . . . . *Singleton, R.A.*

"Can the sword—"

Who shall resist me in a parent's cause."—Act 4.

Made his first appearance at Covent Garden, 1797, as *Douglas*.

- 7 Mrs. MARTYR, as *Euphrosyne*, in *Comus* . . . . . *Dupont*

"But the nymph disdain's to pine,  
 Who bathes the wound in rosy wine."

Made her first appearance (then Miss Thornton) at Covent Garden, 1779, as *Rosetta*, in *Love in a Village*. Died 1807.

"See Harmony joyant burst wild on the stage,  
 To give a young sorceress up to the age;  
 'Tis *all-alive* Martyr who claims Beauty's throne,  
 And marks indirectly each gazer her own."—*A. Pasquin.*

8 CHARLES BANNISTER, as *Steady*, in the Quaker Pye

"While the lads of the village shall merrily  
Sound the tabour, I'll hand thee along."—Act I.

Born 1738. Made his first appearance at the Haymarket, 1762, as Will, in the Orators. Retired 1797; died 1804; was buried in St. Martin's Church.

"No actor was ever more celebrated for his jeux-d'esprits, or more admired as a singer. His voice was a strong, clear bass, with one of the most extensive falsettos ever heard; they were finely contrasted in a Pantomime performed at the Haymarket, in which he was dressed one half like a Huntsman and the other half like a Beau, in which he sung a duet: one part in the rough tone of a sportsman, and the other with the most feminine shrillness."

"Behold laughing Charles, great Anacreon's own son,  
Whose brow's wreath'd with ivy, his drinking has won.

In thunder harmonious his cadences roll,  
And the full tide of harmony pours on the soul."—A. Pasquin.

9 MRS. PRITCHARD Hayman

Made her first appearance at the Haymarket, 1736, in one of Fielding's pieces. Retired 1747; died 1768, aged 57; was buried in Westminster Abbey.

"Pritchard, by nature for the stage design'd,  
In person graceful, and in sense refin'd;  
Her art as much as Nature's friend became,  
Her voice as free from blemish as her fame.  
Who knows so well in majesty to please,  
Attemper'd with the graceful charms of ease."—Churchill.

10 MRS. MARGARET WOFFINGTON Wilson

The celebrated Peg Woffington was born 1718; made her first appearance as Silvia, in the Recruiting Officer, 1740, at Covent Garden; retired in 1759, and died 1760, aged 42.

"Mrs. Woffington was an actress of a most extraordinary kind, and in some parts must have been unrivalled. Her superior beauty and grace, the industry with which she cultivated her profession, by observing the instructions of Cibber, the attention she paid to Garrick, and every other



eligible opportunity to improve, which she seized with solicitude and avidity, established her on solid and firm reputation."—*Dibdin*.

11 Mrs. MARGARET WOFFINGTON . . . . . *Mercier*

12 ELEANOR GWYNNE . . . . . *Sir Peter Lely*

Died 1691; was buried in St. Martin's church. Belonged to Drury Lane in 1663. Nell Gwynne, though mistress to a monarch, was the daughter of a fruiterer in Covent Garden, and came into the theatre in the way of her profession as a fruiteress.

"The orange-basket her fair arm did suit,  
Laden with pippins and Hesperian fruit."—*Rochester*.

"There Hart's and Rowley's soul she did ensnare,  
And made a king the rival to a player."—*Ditto*.

"Nelly, for so she was universally called, was a great favourite as an actress. For the sprightly, airy, and fantastic exhibitions of the comic muse she was most aptly calculated, and was considered the best prologue and epilogue speaker in either theatre."

13 Mrs. CIBBER . . . . . *Hudson*

Actress and Dramatist.

Wife of Theophilus Cibber. Made her first appearance as Zara, in Hill's Tragedy, 1736. Died 1766, aged 57; was buried in Westminster Abbey.

"Mrs. Cibber was a most exquisite actress. In all characters of tenderness and pathos, in which the workings of the feeling mind call for the force of excessive sensibility, she was, like Garrick, the character she represented. \* \* \* Her face, her figure, and her manner, were irresistibly impressive, and her voice was penetrating to admiration. Actresses may have had more majesty, more fire; but I believe that all tragic characters, truly feminine, greatly conceived and highly written, had a superior representative in Mrs. Cibber than in any other actress."—*Dibdin*.

"Nobly disdainful of each slavish art,  
She makes her first attack upon the heart:  
Pleased with the summons, it receives her laws,  
And all is silence, sympathy, applause."—*Churchill*.

14 Mrs. ABINGTON, as *Lady Bab Lardoon*, in the Maid of the Oaks . . . . .

*Hickey*

"He has made flowers grow all over the garden, and they smell so sweet; pray smell them."—Act 2.

Made her first appearance at the Haymarket, 1758, (then Miss Barton, aged 17,) as *Miranda*, in the *Busy Body*. Made her last appearance 1799, having retired many years before. Died 1815.

"With Mrs. Abington came a species of excellence which the stage seems never before to have boasted in the same perfection. The higher parts in comedy had been performed chastely and truly, perhaps in these particulars more so than by this actress; but it remained for her to add a degree of grace, fashion, and accomplishment to sprightliness, which was no sooner seen than it was imitated in the politest circles."—*Dibdin*.

"Illustrious Abington stamp'd at her birth

The touchstone of splendour, and daughter of mirth.

\* \* \* \* \*

She spreads comic salt o'er her moods and her tenses,

Which, like spices in soup, hide the meat from our senses;

But our lips hail with rapture such pleasant expedients,

And smack and re-smack with the zest of ingredients."—*A. Pasquin*.

15 Scene from the *School for Scandal*—with Portraits of KING as *Sir Peter Teazle*, SMITH as *Charles Surface*, PALMER as *Joseph Surface*, and MRS. ABINGTON as *Lady Teazle*.

"Lady Teazle, by all that's damnable."—Act 5.

*Thomas King*, Actor and Dramatist. Born 1730. Made his first appearance at Drury Lane, 1748, as *Allworth*, in the *New Way to Pay Old Debts*. Retired 1802, after having been fifty-three years on the stage. Died 1805, aged 75; was buried in St. Paul's, Covent Garden.

"He's Comedy's Monarch, well skill'd in the art,

To fasten our senses and seize on the heart.

The chaste wit of Shakspeare, his point and his whim

Suit the talents of no individual but him.

\* \* \* \* \*

In Touchstone he's perfect—*Malvolio* great,

To thought he gives strength, and to sentiment weight."—*A. Pasquin*.

*William Smith* made his first appearance, 1753, as *Theodosius*, in the *Force of Love*. Retired 1788; but ten years afterwards played *Charles Surface*, for King's benefit, at Drury Lane, 1798. Died 1819, aged 89.

"Smith the genteel, the airy, and the smart."—*Churchill*.

"In the high paths of elegance, who dare aspire  
 To walk as his compeer, or copy his fire!  
 For Comedy pleasantly singled him out  
 As her gentleman usher when giving a rout,  
 To regulate manners, pretensions, and places,  
 To model the awkward, and teach them new graces."—*A. Pasquin.*

*John Palmer*, born 1742; made his first appearance at the Haymarket Theatre, 1762, as (the original) *Sir Harry Scamper*, in the *Orators*. Died suddenly on the stage at *Liverpool* in 1798.

"Of *Palmer* the elder I'll give my opinion,  
 No man on the stage holds so wide a dominion:  
 Come Tragedy, Comedy, Farce, or what will,  
 He still gives a manifold proof of his skill.

\* \* \* \* \*

So graceful his step, so majestic his nod,  
 He looks the descendant of *Belvedere's God*."—*A. Pasquin.*

*Mrs. Abington.* Vide No. 14.

"Amidst the mortifying circumstances attendant upon growing old, it is something to have seen the *School for Scandal* in its glory. It is impossible it should be now acted, though it continues to be announced in the bills. \* \* \* No piece was, perhaps, ever so completely cast in all its parts, as this *manager's comedy* when I saw it. *Miss Farren* had succeeded to *Mrs. Abington* in *Lady Teazle*. \* \* \* *Smith* in *Charles Surface* brought with him no sombre recollections of tragedy. He had not to expiate the fault of having pleased before-hand in lofty declamation. He had no sins of *Hamlet* or of *Richard* to atone for. \* \* \* O! who that remembers *Parsons* and *Dodd*, as *Crabtree* and *Sir Benjamin*;—the wasp and butterfly of the *School for Scandal*—the fidgetty, pleasant old *Teazle*, *King*;—the charming natural *Miss Pope*, as *Mrs. Candour*; the perfect gentlewoman, as distinguished from the fine lady of comedy in this latter part;—the gay boldness, the graceful, solemn plausibility, the measured step, the insinuating voice of *Jack Palmer* as *Joseph*, would forego the true scenic delight,—the escape from life,—the oblivion of consequences,—the holiday barring out of the pedant *Reflection*,—those saturnalia of two or three brief hours well won from the world!" \* \* \*—*C. Lamb.*

16 Scene from *King John*—*POWELL* as *King John*, *BENSLEY*  
 as *Hubert*, *SMITH* as *Messenger* . . . *Mortimer*



"*Messenger*.— — And, as I hear, my Lord, the Lady Constance in a frenzy died three days before.

*K. John*.—Withhold thy speed. Dreadful occasion! Wha! Mother dead!"

Act 4.

*William Powell* made his first appearance at Drury Lane, as Philaster, in *Love Lies a Bleeding*, 1763. Died 1769, aged 33.

Was a contemporary and rival of Garrick.

Powell burst upon the stage with every perfection but experience. His acting was strong nature, as luxuriant as a wilderness. It had a thousand beauties and a thousand faults. He felt so forcibly, that in any impassioned scene tears came faster than words, and frequently choked his utterance.

*Richard Bensley* made his first appearance at Drury Lane, 1765, as *Pierre*, in *Venice Preserved*. Retired 1796.

"Bensley had the most swell of soul, was greatest in the delivery of heroic conceptions, the emotions consequent upon the presentment of a great idea to the fancy. He had the true poetical enthusiasm,—the rarest faculty among players. None that I remember possessed even a portion of that fine madness which he threw out in *Hotspur's* famous rant about glory, or the transports of the Venetian incendiary at the vision of the fired city. \* \* \* He was totally destitute of trick and artifice"—*C. Lamb*.

17 Scene from *Venice Preserved*—GARRICK as *Jaffier*, and Mrs.

CIBBER as *Belvidera* Zoffany

*Bel*.—Oh! mercy!

*Jaf*.—Nay, no struggling,

*Bel*.—Now, then, kill me."—Act 4.

*David Garrick*, Actor, Dramatist, and Patentee.

In 1727 Garrick, at eleven years of age, got up at Lichfield the Recruiting Officer, acted by juveniles, in which he played Serjeant Kite. In 1741 made his first appearance at Ipswich, as Aboan, in *Oroonoko*, under the assumed name of Lyddel, and in the same year first appeared in Goodman's Fields, as Richard III. Retired 1776, in *Don Felix*, *The Wonder*. Died 1779, aged 63; was buried in Westminster Abbey.

"If manly sense; if nature linked with art;

If thorough knowledge of the human heart;

If powers of acting, vast and unconfined;  
 If fewest faults with greatest beauties joined;  
 If strong expression, and strange powers, which lie  
 Within the magic circle of the eye;  
 If feelings which few hearts, like his, can know,  
 And which no face so well as his can show;  
 Deserve the preference;—Garriek, take the chair;  
 Nor quit it—till thou place an equal there.”—*Churchill*.

*Mrs. Cibber.*—Vide No. 13.

18 MRS. POWELL (afterwards Mrs. Renaud) in *Douglas* . *Dewilde*

Made her first appearance at the Haymarket, 1787, as Alicia, in *Jane Shore*. Retired 1815; died 1832. Was a great beauty and dignified actress.

19 ROBERT PALMER, as *Tag*, in the *Spoiled Child* . *Dewilde*

“*Tag*.—Damme if I think we shall ever part.” (*They struggle and get free with the loss of his skirt.*)—Act. 2.

In 1763, when six years old, appeared at Drury Lane, as Mustard Seed, in the *Midsummer Night's Dream*. Came out at the Haymarket, 1775, as James, in the *Bankrupt*. The characters he was most successful in were fops.

“Bob Palmer was a gentleman, with a slight infusion of the footman. When you saw Bobby in the *Duke's Servant* (High Life below Stairs), you said, what a pity such a pretty fellow was only a servant.”—*C. Lamb*.

20 WILLIAM PARSONS, as *Foresight*, in *Love for Love* . *Dewilde*

“This is the effect of the malicious conjunctions and oppositions in the third house of my nativity.”—Act. 2.

Born 1736; made his first appearance at Drury Lane, 1762, as Filch, in the *Beggar's Opera*. Died 1795, aged 59.

“The discrimination of Parsons in parents and guardians was his own, and he went over this walk in a manner perfectly original. Besides, he had treasured up a great fund of knowledge, and was capable of speaking with taste and judgment upon every question concerning the arts, a congenial feeling with those enlarged ideas which particularly belong to acting.”—*Dibdin*.

"Of wit, see the harbinger break on the day,  
Whose jokes banish care and make misery gay.  
'Tis Parsons, who oft the dull moment beguiles,  
The father of mirth, and the patron of smiles.  
When he opens his mouth, the wide throng feel the jest,  
And who but must laugh to hear wit with such zest."—*A. Pasquin*.

"Here Parsons liès! oft on life's busy stage  
With Nature, reader, thou hast seen him vie;  
He friendship knew—knew science—knew the age,  
Respected knew to live—lamented die."—*Epitaph*.

21 Mrs. CHARLES KEMBLE, as *Patie*, in the *Gentle Shepherd*. *Dewilde*

"My Peggy is a young thing, just entered in her teens."—Act I.

Made her first appearance (then Miss Decamp) at Drury Lane, 1786, as *Julia*, in *Richard Cœur de Lion*. Retired.

In comedy, opera, farce, or ballet, all came alike to her; there was no comparative excellence; she excelled in every part she assumed; whether she sang, danced, or delivered a sentiment, she was equally at home, and afforded the highest satisfaction to her audience.

22 Scene from the *Suspicious Husband*—GARRICK as *Ranger*, and Mrs. PRITCHARD as *Clarinda*. *Hayman*

"*Ranger*—*Clarinda*!

*Cla.*—Ha! ha! your servant, Consin *Ranger*, ha! ha!

*Ran.*—Oh, your humble servant, Madam."—Act 4.

Painted for the author of the piece, Dr. Hoadley, and remained in his hands till his death.

*Garrick*. Vide No. 17.

*Mrs. Pritchard*. Vide No. 9.

23 Mrs. DAVISON, as *Juliana*, in the *Honey Moon*. *Singleton, R.A.*

"Well, Sir, what think you? Do I to the life  
Appear a duchess, or will people say,  
She does but poorly play a part which nature  
Never designed her for?"—Act 1.

Made her first appearance at Drury Lane, 1804, (then Miss Duncan,) as *Lady Teazle*, in the *School for Scandal*. Retired.



## 24 Mrs. GEORGE ANN BELLAMY.

*Linton*

Born 1731; made her first appearance as Monimia, in the Orphan; retired 1785; died 1788.

"Mrs. Bellamy was natural, easy, chaste, and impressive; as far as person, features, voice, and conception went, none of which were by any means of an inferior description, she highly pleased and never offended."—*Dibdin*.

## 25 SPRANGER BARRY,

Born 1719: made his first appearance in Dublin, 1744, as Othello; at Drury Lane, 1746. Died 1797, aged 67; was buried in Westminster Abbey.

"Barry was an actor of most extraordinary merit, and ranked next to Garrick, to whom in Othello and some other parts he was even preferred. In some few respects it is questionable whether he did not excel every actor on the stage. These were in scenes and situations full of tender woe and domestic softness, to which his voice, which was mellifluous to wonder, lent astonishing assistance. In scenes of an opposite description, he threw a majesty and a grandeur into his acting which gave it a most noble degree of elevation."—*Dibdin*.

"In person taller than the common size,  
Behold where Barry draws admiring eyes.  
What man could give, if Barry was not here,  
Such well-applauded tenderness to Lear?"—*Churchill*.

## 26 Miss LYDIA KELLY.

*Harlowe*

Made her first appearance at the Lyceum, 1810, as Rosina.

27 JOHN EDWIN, as *Peeping Tom**Beach*

"Talk of a coronation!"

Born 1740; made his first appearance at the Haymarket, 1776, as Flaw, in the Cozeners. Died 1790, aged 42; was buried in St. Paul's, Covent Garden, near Shuter.

"See Edwin comes forth with a confident air,  
As the high-priest of Momus and spoiler of care.  
The dryness of Weston, and Shuter's droll whim,  
By nature were blended and center'd in him.  
Hark! the theatre rings as the wight makes his entry,  
For such men are not born above once in a cent'ry."—*A. Pasquin*.

"A nation's mirth was subject to his art,  
 E'er icy Death smote the child of glee,  
 And Care resumed his empire o'er the heart,

When Heav'n issued Edwin shall not be."—*A. Pasquin.*

28 Mrs. PITT

*Hogarth*

Was forty years at Covent Garden, and is said to have played the part of the Nurse to the following Juliets: Mrs. Cibber, Mrs. Bellamy, Miss Nossiter, Miss Hallam (Mrs. Mattocks), Miss Satchell (Mrs. S. Kemble), and Miss Young (Mrs. Pope). Died 1799, aged 79.

"Her Quickly, her Dorcas, old Spinsters and Nurse,  
 Are parts, when she dies, should be laid in her hearse.

In that cast of the Drama her merit's excessive,

For she gives them a colouring high and expressive;

With a peevish acidity, sharpens her features,

As Nature declares them legitimate creatures.

Like John of Gaunt's sword, when she lies at her length,

There's none will be able to wield them with strength."—*A. Pasquin.*

29 DAVID GARRICK, as the *Steward of the Jubilee*. Vide No. 17.

30 JOHN FAWCETT, as *Caleb Quotem*, in the Review

*Dewilde*

"I'm cock of the walk, as Milton says."—*Act 1.*

Made his first appearance at Covent Garden, 1791, as Caleb, in *He would be a Soldier*. Retired 1830.

"Mr. Fawcett's acting displayed the power and versatility of true genius; it was rich, discriminating, and original—it melted the heart with its pathos, and exhilarated it with its mirth; indeed it was as near perfection as the efforts of human art can possibly reach. The Covent Garden Theatrical Fund owes almost its life to his zeal and exertions."

31 SAMUEL SIMMONS, as *Master Matthew*, in *Every Man in his Humour*

*Dewilde*

"Thank you, good Captain, you may see I am somewhat audacious."—*Act 1.*

Made his first appearance at Covent Garden, 1786; died 1819.

In certain characters, such as the 1st Mob, in *Coriolanus*, *Beau Mor-decai*, &c. Simmons was inimitable. No man ever made such great effects in small parts as he did.



32 JOHN EMERY, as *Dan*, in *John Bull* ..... *Dewilde*

"Na, measter; nowt do pass by here, I do think, but the carrion crows."—Act 1.

Made his first appearance at Covent Garden, 1798, as Frank Oatlands, in the *Cure for the Heart-Ache*. Died 1822.

"Emery as an actor manifested talents peculiar to himself; there was an ineffable ease yet strength of description, that rendered his personification of rustic characters singularly great. He was certainly the finest actor in his line that ever appeared."

33 WRIGHT BOWDEN, as *Robin Hood* ..... *G. Dupont*

"You know the wrongs I have suffered."—Act 2d.

Made his first appearance at Covent Garden, 1787, as Robin Hood. Retired 1797; died 1823, aged 71.

"His voice was a deep tenor, full of natural and manly tones."

34 Mrs. POPE ..... *Sir M. A. Shee, P.R.A.*

Made her first appearance (then Mrs. Spencer) at Covent Garden, 1797, as Monimia, in the *Orphan*. Died 1803.

"Mrs. Pope is one of those women who interest at first sight,—not so much because her face is pretty and her form elegant, but because she appears unconscious of their being so. In the tender and pathetic she has few competitors."—*Contemporary*.

35 Scene from the *Clandestine Marriage*—KING as *Lord Ogleby*, Mrs. BADDELY as *Miss Fanny Sterling*, and BADDELY as *Canton* ..... *Zoffany*

"Oh, thou amiable creature! Command my heart, for it is vanquished."—Act 4.

*Thomas King*.—Vide No. 15.

*Mrs. Baddely* was reckoned a great beauty, and died in extreme poverty, 1786, aged 38.

*Robert Baddely* made his first appearance at the Haymarket, 1760, as *Sir Robert Wealthy*. Died 1794, aged 61; was buried in St. Paul's, Covent Garden. He was unfortunate in his marriage, and bequeathed his house and premises, Upper Moulsey, Surry, to "his faithful friend and companion Mrs. Catherine Strickland, generally called and known by the name of Mrs. Baddely." After her death, these, and the money to arise from the assurance of an annuity, to go to the Drury Lane



Fund. The premises at Moulsey to be an asylum for decayed actors, and when the produce of the property should amount to 350*l.*, pensions to be allowed, and 100*l.* in the three per cents. to purchase an annual twelfth cake, with wine and punch, to be partaken of in the Drury Lane Green Room.

36 WILLIAM PACKER.

An actor under Garrick's management, and continued a member of Drury Lane till 1805. Died 1806.

37 Mrs. MOUNTAIN . . . . . *Romney, R.A.*

Made her first appearance (then Miss Wilkinson) at the Haymarket, 1782.

In the year 1781 she gave a lecture on heads, and had a benefit as Miss Rosamond Wilkinson, saying she was nine years old. Made her first appearance at Covent Garden, 1786, as Fidelia, in the Foundling, and Leonora, in the Padlock. Retired 1815.

Mrs. Mountain was the first female that attempted an entertainment by herself, under the title of "The Lyric Novelist," which she gave at the Freemasons' Hall, 1809.

Was an admirable singer, a good actress, and a great favourite.

38 JOHN EDWIN, as *Justice Woodcock*, in *Love in a Village* . . . *Beach*

"I see your name written upon the ceiling of the servants' hall with the smoke of a candle; and I suspect —."—Act 2.

Vide No. 27.

39 ELEANOR GWYNNE. Vide No. 12.

40 JOHN HENDERSON.

Made his first appearance at the Haymarket, 1777, as Shylock, in the Merchant of Venice. Died 1785, aged 38. Poisoned accidentally by his wife, who never knew the cause of his death; was buried in Westminster Abbey.

"His excellencies were of the most solid kind. They depended on a mind gifted with wonderful powers of feeling, and with powers of expression equally wonderful."—*Contemporary*.

"In the Drama's wide circle he roved unconfin'd,  
To embellish with truth an original mind;  
His compeers from him all their dignity won,  
As erratic orbs gather light from the sun;  
When he moved in the firmament, journeying his way,  
The satellites followed, to blaze with his ray."—*A. Pasquin*.

- 41 Mrs. MILLS, as *Little Pickle*, in the *Spoiled Child*. *Dewilde*

"Well, so far all goes on rarely: dinner must be nearly ready; old Poll will taste well, I dare say,—parrot and bread sauce, ha, ha, ha!"

Made her first appearance (then Miss Keys) at Covent Garden, 1798, as Sophia, in the *Road to Ruin*, and *Little Pickle*. Died 1804.

"Her forte was in the characters of Hoydens,—her manner bold and effective, and her spirits inexhaustible."

- 42 JOHN FAWCETT, as *Whimsiculo*, in the *Cabinet*. *Dewilde*

"Any property of mine you are welcome to, as the Marquis is to his own livery again."

*John Fawcett*. Vide No. 130.

- 43 ANTHONY ROCK, as *Murtock Delany*, in the *Irishman in London*. *Dewilde*

"We Irishmen both high and low,

We are both neat and handy;

The ladies every where we go

Allows we are the dandy."

Made his first appearance at Covent Garden, 1786, as Haymaker, in *Rosina*. Retired 1803; died 1815. He was excellent in low Irishmen.

"He looks like a blockhead, but thinks like—a sage."—*A. Pasquin*.

- 44 RICHARD LEVERIDGE

*Frye*

Composer of "O the Roast Beef of Old England," &c. Died 1758, aged 88.

"That admiration which had so disgraced English manliness into effeminacy by lavishing so much money and so much praise on the treble of Farinelli, turned all at once into applause at the fine bass of Leveridge."—*Dibdin*.

- 45 SAMUEL FOOTE

*Sir, J. Reynolds*

Actor, Dramatist, and Patentee.

Born at Truro, 1720. Made his first appearance at the Haymarket in *Othello*, 1744; but soon struck out a path for himself, and succeeded, as author and actor of his own pieces, in deserving the name of the English Aristophanes. In 1766 he had the misfortune to fall from his horse, while on a



visit to Lord Mexborough, by which accident his leg was broken, and amputation became necessary; but with the aid of a cork leg, he performed his former characters with no less spirit and agility than he had done before. Died 1777, aged 56, and was buried in Westminster Abbey.

"For who, like him, his various powers could call  
Into so many shapes, and shine in all?"

46 COLLY CIBBER, as *Lord Foppington*, in the *Relapse* . . . *Grisoni*

"I would not be in eclipse another day though I had as many wounds in my body as I have in my heart."—Act 3.

Actor and Dramatist.

Made his first appearance, 1696, as the Chaplain, in the *Orphan*; afterwards as Sir Novelty, in the *Fool of Fashion*, his earliest comedy. Became a patentee and joint sharer in the management of Drury Lane, 1711, with Collier, Wilks, and Dogget. Was appointed Poet Laureat to King William, 1730. Retired 1744, at 73 years of age, and died 1757, aged 86.

Was known for some years as Master Colley, and held a subordinate situation. Delivering a message on the stage in a very awkward way one night, Betterton, in anger, inquired who he was. "Master Colley" was the answer. "Then forfeit him," said Betterton. "Why, sir, he has no salary."

"No! then put him down ten shillings a week, and forfeit him five."

"To him obstacles were incentives. Nature, even according to his own account, had denied him almost every theatrical requisite; yet he found a substitute for all, and made study, perfectness, and judgment arrest as much the attention of the public, as others did truth, elegance, and nature."

—*Dibdin*.

47 Mrs. BRACEGIRDLE.

Acted the Page, in the *Orphan*, before six years old. Left the stage, 1708, about thirty years before Mr. Garrick's first appearance. Died 1748, aged 85.

"A name that has always been mentioned with great respect, both on account of her public merit and her private virtues, rendered herself a valuable ornament to the theatre and to society. She had many admirers; and authors, when they have vied with each other in scenes of tenderness, are said to have written them only to make their court to her. As to her acting both authors and performers courted the assistance of her talents, which were universal."—*Dibdin*.



48 MRS. CATHERINE CLIVE . . . . . *Verelst*

Born 1711. Made her first appearance as Ismenes (a page), in *Mithridates*, 1727. The first opportunity she had of displaying her exquisite comic talents was in *Nell*, in the *Devil to Pay*, 1731. Retired 1768; died 1783, aged 72.

"This performer, who fairly opened the book of nature and pointed out every valuable passage to so good effect, that no actress in her way has completely succeeded who has not trod in her steps, and traced her through all those fanciful paths to which she was conducted by the goddess who delighted in her, had certainly most superlative merit. We have seen nothing to succeed in her various styles of acting, but what has been modelled after her. She created a sort of school of her own, in which Mrs. Green, Miss Pope, and their imitators studied nature and effect."—*Dibdin*.

"In spite of outward blemishes, she shone,  
For humour famed, and humour all her own.  
Easy as if at home, the stage she trod,  
Nor sought the critic's praise, nor fear'd his rod.  
Original in spirit and in ease,  
She pleased by hiding all attempts to please.  
No comic actress ever yet could raise  
On humour's base more merit or more praise."—*Churchill*.

49 GEORGE FREDERICK COOKE : painted in America . . . *Stewart*  
Vide No. 1.

## 50 MRS. OLDFIELD.

Born 1683. Farquhar having heard her read, recommended her to Rich. Made her first appearance on the stage, 1699. Her first prominent display of talent was as Lady Betty Modish, in the *Careless Husband*, 1701; and as Leonora, in *Sir Courtly Nice*, in 1703. Died 1730, aged 47; was buried in Westminster Abbey. Lay in state in the Jerusalem Chambers.

"This actress seems to have possessed some portion of every requisite that characterized the merit of the old school. Her performance embraced almost every description of tragedy and comedy. With her, however, disappeared all that was admirable in acting; nor did it appear again to any degree of splendour, till Garrick led that genius, which now began to dawn indeed, but which wanted his genial co-operation to burst into any thing like expansion."—*Dibdin*.

## 51 Mrs. ROBINSON

After Sir Joshua Reynolds

Commonly known by the name of Perdita. Authoress of several popular novels and poems. Made her first appearance at Drury Lane, 1776, as Juliet, and continued on the stage three years; opened an academy at Paris, 1781. Died 1800.

Mrs. Robinson chiefly distinguished herself in the character of Perdita, in the *Winter's Tale*, a part of little importance in itself, but rendered uncommonly interesting by the beauty, grace, and delicacy of the performer."

"When love-inspiring eyes their darts dispense,  
Who meets the glance must expiate th' offence.  
In vain, applause, would pay the debt in part;  
She claims the sacrifice of—every heart."

52 Scene from *Macbeth*—HENDERSON as *Macbeth*.

Romney, R.A.

"Speak if you can;—what are you?"

1st Witch.—All hail Macbeth!

Hail to the Thane of Glamis!"—Act 1.

John Henderson. Vide No. 40.

The two Witches are portraits of Macklin and the celebrated Anthony Pasquin.

53 Mrs. MATTOCKS, as *Louisa*, in the *Duenna*

Dupont

"Is this your gallantry?"—Act 1:

Born 1746. Made her first appearance at Covent Garden, 1751, (then Miss Hallam, four and a half years of age,) as Parish Girl, in *What d'ye Call it*. At fifteen made her regular debut at the same theatre as Juliet. Retired 1808, after being fifty-eight years on the stage. Died 1826.

She was the original Lucinda, in *Love in a Village*; and when the Poor Gentleman appeared, she wore the same dress as a caricature for Miss Lucretia Mac Tab, that she had worn as the elegant fashion of the day for Lucinda.

"Her Peckhamis, her Flirts, and her Adelaides charm me,  
And her epilogues speaking can gladden and warm me;  
In that Envy's minions must own when they mind her,  
She leaves competition—a furlong behind her."—A. Pasquin.

54 Mrs. DAVENPORT, as *Lady Denny*, in *Henry VIII.* *Blindell*

"Yes troth, and troth,—you would not be a queen."

Made her first appearance at Covent Garden, 1794. Retired 1830, after an uninterrupted service of thirty-six years.

"In her line of characters she had not her superior on the stage. Her Mrs. Cheshires, Lady Duberlys, Mrs. Morals, &c. with a long and diversified list of parts of a similar description, deservedly ranked her high in the scale of histrionic excellence. Her retirement has left a hiatus that will not easily be filled up."

## 55 THOMAS DOGGET.

Actor, Dramatist, and Patentee.

Born in Dublin. First showed himself an actor of merit in Durfey's Comedy of the Marriage Hater, 1692. Died 1721. Bequeathed a sum of money for a coat and badge, to be rowed for by six young watermen annually on the 1st of August, in honour of the accession of the House of Brunswick.

"Dogget, as we are informed from good and impartial authority, was the most original and the strictest observer of nature of all the actors then living. He was ridiculous without impropriety; he had a different look for every different kind of humour, and though he was an excellent mimic, he imitated nothing but nature. In comic songs and dances he was admirable; but with all this the acting of Dogget was so chaste and his manners in private life so well bred, that, though he never chose to be the actor any where but on the stage, yet his company was warmly sought after by persons of rank and taste."—*Dibdin*.

56 HENRY WOODWARD, as *Brass*, in the *Confederacy*. *Worlidge*

"Well, I say. But when I've got the thing into a good posture, he shall sign and seal, or I'll have him tumbled out of the house like a cheese. Now for Flippanta."

Actor and Dramatist. Born 1717; died 1777, aged 60.

"Woodward, though indifferently gifted by nature, except as to his person, which was so complete that he could not throw himself into an inelegant attitude, possessed such sound principles of acting that he is for ever to be regretted. There are characters in real life which appear out of nature. These are fair game for authors; and when they are well drawn, did we not meet with performers of the admirable description of Woodward, we should lose the pleasure of seeing such characters well acted."—*Dibdin*.



57 Scene from *Macbeth*—GARRICK as *Macbeth*, and Mrs.

PRITCHARD as *Lady Macbeth*

Zoffany

*Mac.*—Look out again, I dare not.

*Lady.*—Infirm of purpose!

Give me the daggers."—Act 2.

"Before such merit all objections fly,

Pritchard's genteel, and Garrick's six feet high."—Churchill.

58 Scene from the Comedy of Speculation, with Portraits of

MUNDEN as *Project*, QUICK as *Alderman Arable*,

and LEWIS as *Tanjore*

Zoffany

Painted at the express desire of his Majesty George III., with whom Quick was the favourite actor of the day. His portrait is repeated in the picture behind him.

"*Ald.*—Oh! you consummate scoundrel! This is your speculation, is it?

*Tan.*—Why, Billy, the tables are turned indeed.

*Project.*—They are—did the Alderman hear?"—Act 4.

Joseph Munden made his first appearance at Covent Garden, 1790, as Sir Francis Gripe, in the *Busy Body*, and Jemmy Jumps, in the *Farmer*.

Retired 1824; died 1831, aged 74.

Vide introductory Essay by Elia.

John Quick made his first appearance at the Haymarket, 1767, as Altamont, in the *Fair Penitent*; afterwards went to Covent Garden, where he remained till 1798, twenty-five years. Died 1831, aged 83.

"One of the last of the school of Garrick, and a perfect actor in his line. The rich expression of comic humour in his countenance, and his figure, that erect turkey-cock air with which he hopped about, rendered him irresistible in *Isaac Mendoza, &c.*"

"With his jibes and his quiddities, cranks and his wiles,

His croak and his halt, and his smirks and his smiles,

View the smart tiny Quick, giving grace to a joke,

With a laugh loving-eye, or a leer equivocal,"—A. Pasquin.

William Thomas Lewis, Actor and Patentee.

Made his first appearance at Covent Garden, 1772, as Belcour, in the *West Indian*. Retired 1809; died 1811, aged 63.

"The volatile particles strew'd in his brain

Gave a vif to his eye, like the froth of champagne,

Which delectably bubbles commixed with the liquor,

And makes the full tide of enjoyment flow quicker."—A. Pasquin,

59 Miss POPE, as *Mrs. Ford*, in the *Merry Wives of Windsor* . *Roberts*

"What, John, Robert, John! Go, take up these clothes here, quickly."—Act 3.

As a child played Miss in her Teens. Made her first appearance at Drury Lane as Corina, in the *Confederacy*, 1759; retired 1808, and died 1817, aged 75.

"Not without art, but yet to nature true,  
She charms the town with humour just, yet new;  
Cheered by her promise, we the less deplore  
The fatal time when Clive shall be no more."—*Churchill*.

"Miss Pope, though perfectly unaffected herself, exceeded Mrs. Green in assuming finesse and affectation. Perhaps Mrs. Clive never aped mock gentility better; and in the characters Miss Pope has now the good sense to perform, may be drawn a just and faithful idea of the manner in which parts of that description were acted, before boldness and vulgarity usurped the place of truth and nature."—*Dibdin*.

"When pleasure and ease had seduced to her arms  
Convivial Clive, and the Stage lost her charms;  
The jest-loving Muse was alarmed at the story,  
And fearing a rapid decline of her glory,  
Deputed her Pope, as successor to Clive,  
To keep poignant wit and gay laughter alive."—*A. Pasquin*.

60 THOMAS KING, as *Touchstone*, in *As You Like It* . *Zoffany*

"I'll rhyme you so, eight years together; dinners and suppers, and sleeping hours excepted:—It is the right butter-woman's rate to market."—Act 3.

*King*.—Vide No. 15.

61 DAVID GARRICK, as *Richard III.* copied from Dance's  
Picture

*Morland*

"A horse, a horse, my kingdom for a horse!"—Act 5.

*Garrick*. Vide No. 17.

62 DAVID ROSS, as *Hamlet* . *Zoffany*

Born 1728. Made his first appearance at Drury Lane, 1751. Died 1790, aged 62; was buried in St. James's Church.

Married the celebrated Fanny Murray, who died 1778.

"Ross certainly possessed very great requisites for an actor. He was sometimes, and at will, captivating, but his indolence was occasionally unpardonable. He was fairly able to stand up to Barry."—*Dibdin*.

63 DAVID GARRICK, as *Lord Chalkstone* . . . . . *Zoffany*

"Not so fast, Monsieur Mercury. You are too nimble for me." Well, Bowman, have you found the philosopher?"

*Garrick*. Vide No. 17.

64 THOMAS KNIGHT, as *Roger*, in the *Ghost* . . . . . *Zoffany*

"Odsflesh! my hair stands on end. Look ye—Keep off Mr. Beelzebub, or—or—" *Act 2.*

Actor and Dramatist.

Made his first appearance at Covent Garden, 1796, as Jacob, in the Chapter of Accidents, and Skirmish, in the Deserter. Died suddenly 1820.

"Knight was an excellent actor and a great favourite. His chaste representation of rustic parts and flippant coxcombs, his truth of delineation, and discrimination of character, rendered him very eminent."

65 CHARLES REINHOLD, as *Hawthorn*, in *Love in a Village* . . . . . *Zoffany*

Made his first appearance as an actor, as Giles, in the Maid of the Mill. Sang also at Marylebone Gardens. Died 1815, aged 78.

"Reinhold was a good singer and not a bad actor; was possessed of a good voice, and delighted to modulate through all the meanders of *falsetto*."—*Dibdin*.

66 CHARLES MATHEWS, as *Sir Fretful Plagiary*, in the *Critic* . . . . . *Dewilde*

"I am sure Mr. Sneer has more taste and sincerity than to—a damned double-faced fellow! (*aside*.)"—*Act 1.*

*Charles Mathews* made his first appearance at the Haymarket, 1803, as Jabal, in the Jew, and Lingo, in the Agreeable Surprise.

"On their own merits modest men are dumb."

*Colman*—Hem!

67 JOHN EMERY, as *Tyke*, in the *School of Reform* . . . . . *Dewilde*

"If it should be!—but, no, it can't be!—I'm domned but it's him. Oh, then, all's just as nice as ninepence."—*Act 1.*

*Emery*. Vide No. 32.

68 THOMAS KING. Vide No. 15. . . . . *Wilson, R.A.*



69 THOMAS WESTON, as *Billy Button*, in the *Maid of Bath* . . . *Zoffany*

"I should have brought the patterns before, if I had them: the worst of my enemies can't say but Billy Button is punctual."—*Act 1.*

Made his first appearance at the Haymarket, 1760, as Dick, in the *Minor*. Died 1796.

"Weston was one of nature's wonders. He seemed as if he possessed neither idea nor conception; yet was he endowed with so many chaste and felicitous gifts that he uttered rather than acted; but it was such utterance that the most accomplished acting never excelled."—*Dibdin.*

70 Scene from *Cymbeline*—PALMER as *Jachimo*, REDDISH as *Posthumus* (as the *Yvaghumbos*) . . . *Parkinson*

*Post.*—Or yield thee, Roman, or thou dy'st!

*Jach.*—Peasant, behold my breast.

*Post.*—No, take thy life and mend it."—*Act 5.*

*Palmer.* Vide No. 15.

*Samuel Reddish* made his first appearance, 1767, as Lord Townly, in the *Provoked Husband*. Died in the Lunatic Asylum at York, 1785.

"Was a performer of considerable merit."—*Dibdin.*

71 Mrs. HARTLEY, as the *Distressed Mother* . . . *Sherwin*

Made her first appearance at Covent Garden, 1772, as *Jane Shore*. Died 1824, aged 73.

A celebrated tragic actress.

## 72 JOHN O'KEEFE.

Born 1746, in Dublin. Made his first appearance as an actor at the Haymarket, as *Tony Lumpkin*, in *Tony Lumpkin in Town*.

"No author ever carried farce to greater lengths than O'Keefe, and at the same time succeeded so admirably. He was the very genius of the grotesque, who has bequeathed to the stage a rich legacy of fun and comicality, that entitles him to the lasting gratitude of every admirer of the drama."

He became blind at the age of twenty-three, after which he resumed his occupation as an author, and produced *Wild Oats*, the *Son-in-law*, the *Agreeable Surprise*, and a long list of highly whimsical and successful pieces.

73 Mrs. OLDFIELD, Vide No. 50.

74 TATE WILKINSON

*Atkinson*

Actor and Patehtee of the York Theatre.

Born 1740. Made his first appearance at Covent Garden, as the Fine Gentleman, in *Lethe*, 1757. Died 1803, aged 63.

"Author of the *Wandering Patentee*. Was in high repute as an imitator, a zealous friend to the stage, highly respected as a manager both by the performers and the public, and of great service to the London theatres, having furnished them with several eminent actors and actresses."

75 Mrs. HARTLEY, Vide No. 71.

*A. Kauffmann*

76 Miss O'NEIL (now Lady Becher), as the *Tragic Muse*, *Joseph*, R.A.

Made her first appearance at Covent Garden, 1814, as *Juliet*. Retired 1819.

The greatest and most accomplished actress of modern times; equal in many parts, and inferior only, in any, to Mrs. Siddons. In *Isabella* she was matchless; and her *Juliet* was perhaps the most finished performance ever witnessed on the stage.

"Pathetic Southern! leave awhile the sky,  
And with thy *Isabella* feast thine eye.

Arrayed in all the loveliness of tears,  
She comes, our hearts to shake with tender fears."

"*Melpomene* still weeps her early loss."

77 "The Young *Roscus*," WILLIAM HENRY WEST BETTY,

as *Douglas*

*Opie*, R.A.

"My name is *Norval*."

Made his first appearance, 1803, aged 13, at Covent Garden, as *Achmet*, in *Barbarossa*.

O thou Goddess,

Thou divine Nature! How thyself thou blazon'st  
In this most wonderful and matchless youth!"

78 JOSEPH MUNDEN, as *Verdun*, in *Lovers' Vows*

*Dewilde*

"In forty-six years, three hundred and ninety-seven congratulations have dropped from my pen. To-day the three hundred and ninety-eighth is coming forth."—Act 1.

Vide No. 58.

79 MICHAEL KELLY, as *Cymon* . . . . . *Dewilde*

"Oh, the dear, dear nosegay, and the dear, dear giver of it."—Act 3.

Born in Dublin, 1762. Made his first appearance at Drury Lane, 1787, as Lionel, in *Lionel and Clarissa*. Died 1826; was buried in St. Paul's, Covent Garden.

Perfected his musical education in Italy, and was many years a favourite singer and composer.

80 Mrs. BROOKS, as *Leonora*, in the *Revenge* . . . . . *De Wilde*

"Your sighs are mine, my Lord, and I shall feel them all."—Act 4.

Made her first appearance at the Haymarket, 1786, as Lady Townly, in the *Provoked Husband*.

A favourite actress, and beautiful woman; the original performer of *Yarico*, in *Inkle and Yarico*. Her talents were very diversified, and her acting greatly resembled that of Miss Farren.

81 JAMES QUIN . . . . . *Hogarth*

Actor and Dramatist. Teacher of Elocution to his Majesty George III.

Born 1693. Made his first appearance in Dublin, 1714, as Abel, in the *Committee*. Next year he was engaged at Drury Lane; but the first opportunity he had of showing his talents was in 1716, as *Bajazet*, in *Tamerlane*. Retired 1750, and died 1766, aged 73.

"The chief pillar that supported all the theatres wherever he performed."—*Chetwood*.

"Quin from afar, lured by the scent of fame,

A stage Leviathan, put in his claim.

Pupil of Betterton and Booth." \* \* \*

"His words bore sterling merit, nervous and strong,

In manly tides of sense they rolled along;

Happy in art, he chiefly had pretence

To keep up numbers, yet not forfeit sense.

No actor ever greater heights could reach

In all the laboured artifice of speech."—*Churchill*.

82 WILLIAM PARSONS, as *Old Man*, in *Lethe* . . . . . *Zoffany*

"What does he say, John—eh! I am hard of hearing."

Vide No. 20.



83. CAVE UNDERHILL, as *Obadiah*, in the Committee . . . *R. Bing*

E 12A—"I do belong to that honourable committee."—Act 2.

Belonged to Rhodes's company, at the Cock-Pit in Drury Lane, with Betterton, in 1659. Sir William Davenant pronounced him "one of the truest players for humour he had ever seen." He acted till he was past 80. Retired in 1703, and died a few years afterwards, a superannuated pensioner of Sir Richard Steele.

"Underhill was true to nature in his acting, both from adventitious endowments and good sense. He performed those parts which, though they are considered as secondary in plays, require very frequently more judgment than those which are called principals, and at the same time demand a mode of acting perfectly consistent and natural. Such characters are the very sinews of a play, and ought to be knit by the author with strength and exerted by the actor with judgment. These parts are the Fathers and Guardians."—*Dibdin*.

84 BENJAMIN ELLIS WRENCH, as *Wing*, in *Amateurs and Actors*. *Sharpe*

Sharpe—I have heard that air before. Ah! it is by one of the amateur composers, and that accounts for it."—Act 1.

Made his first appearance at the Lyceum, 1809, as Belcour, in the West Indian.

85 Mrs. MARGARET WOFFINGTON. Vide No. 10. . . . *Hogarth*86 ALEXANDER POPE, as *Henry VIII*. . . . *Sharpe*

—————"Now, by thy looks  
I guess thy message. Is the Queen delivered?  
Say ay; and of a boy."—Act 5.

Actor and Artist.

Made his first appearance at Covent Garden, 1784, as Orbonoko.

"Was one of the most celebrated tragedians of his day; amongst other parts, he was without a competitor in *Othello*; and in his latter years distinguished himself by one of the most perfect representations ever seen on the stage, his *Henry VIII*."

## 87 BARTON BOOTH.

Actor, Dramatist, and Patentee.

Born 1681. Made his first appearance, 1701, as Maximus in *Valentinian*. Died 1733, aged 54; was buried in Westminster Abbey.

"In the more turbulent transports of the heart he left all competitors behind him."—*Cibber*.

- 88 Miss CHAPMAN, as *Augusta Aubrey*, in the Fashionable Lover. *Dewilde*

"I have no friend or refuge in this world."—Act 3.

A native of America. Came to England 1775; made her first appearance at Covent Garden, 1788, as Yarico, in *Inkle and Yarico*. Died 1805.

"This rational lady's content to be known

As a sprig of the tree, not a prop of the throne."—*A. Pasquin*.

- 89 Mrs. ESTEN, as *Lady Flutter*, in the Discovery. *Dewilde*

"Then, I'll stay to vex you."—Act 2.

Made her first appearance at Covent Garden, 1790, as Rosalind in *As You Like It*. Retired.

"Her bright sable beads irresistibly move

In liquid-fed concaves, obedient to love;

Her lips, like rich rose-buds, each wanderer greets,

As humid with odours, and pregnant with sweets."—*A. Pasquin*.

- 90 JOHN RICH AND HIS FAMILY. *Hogarth*

Actor and Patentee.

Appeared first under the name of Lun. The first Harlequinade was brought out by him at Lincoln's-Inn-Fields, in 1717, called *Harlequin Sorcerer*. Died 1764; aged 70.

"On one side Folly sits, by some call'd Fun,

And on the other, his arch patron, Lun."—*Churchill*.

- 91 Mrs. MERRY, as *Alzira*. *Dewilde*

"By Heaven, if 'tis to death, I'll follow thee."—Act 4.

Born 1769. Made her first appearance at Covent Garden, 1785, as *Horatia*, in the *Roman Father*. She was Miss Brunton; elder sister of the present Countess of Craven; was afterwards Mrs. Wignell, and lastly Mrs. Warren, having married twice in America, where she died, 1813.

"This lady's voice is beautifully feminine and extremely melodious; her countenance agreeable, her person elegant, her action graceful and easy, and her accent and emphasis placed with critical correctness."—*Contemporary*.

- 92 Mrs. GOODALL, as *Sir Harry Wildair*, in the Constant Couple. *Dewilde*

"Oh, the delights of love and burgundy!"—Act 5.

Made her first appearance at Drury Lane, 1788, as Rosalind, in *As You Like It*.

"The elegance of her figure, the vivacity of her countenance, and the amiableness of her private character, rendered Mrs. Goodall a favourite. The beautiful symmetry of her person, when habited in the male dress, places her nearly in competition with Mrs. Jordan, in point of figure."—*Contemporary*.

93 GEORGE HOLMAN, as *Chamont*, in the Orphan . . . *Dewilde*

"———Curse on thy scandalous age,  
Which hinders me to rush upon thy throat;  
And tear the root up of that cursed bramble."—Act 4.

Actor and Dramatist. Born 1764.

Made his first appearance at Covent Garden, 1784, as Romeo. Died in America, 1817, aged 53.

"Possessing a clear and a capable head,  
With the mien of a gentleman, gay and well bred.

\* \* \* \* \*

His Romeo, the tear-dropping muse loves to mention,  
His Edgar's a treat for the keenest attention."—*A. Pasquin*.

94 Mrs. CATHARINE CLIVE, as the *Fine Lady*, in *Lethbridge* . . . *Hogarth*

"Show me to the pump-room, then, fellow,—where's the  
Company? I die in solitude."

Vide No. 48.

95 DAVID GARRICK, as *Don John*, in the Chances . . . *Loutherbourg*

"——— Come, good Wonder,  
Let you and I be fogging: your strained treble  
Will waken the rude watch else."

*Garrick*. Vide No. 17.

96 Mrs. ROBINSON, as *Rosalind*, in *As you Like It* . . . *Zoffany*  
Vide No. 51.

97 CHARLES MATHEWS—Portrait of Himself, and as representing Four extraordinary Characters . . . *Harlowe*

The characters introduced are all taken from the life. The principal figure is an *Idiot* amusing himself with a fly; the next to him a *Drunken*



*Ostler* (introduced in *Killing no Murder*); the third an extraordinary fat man, whose manner and appearance suggested the idea of *Mr. Wiggins*, in the farce of that name; and the last *Fond Barney*, a character well known on the York race-course, in the year 1798. The intention of the artist is to present a portrait of Mr. Mathews as *studying* those characters for imitation, preserving at the same time his likeness, as varied in the representation of each.

*Mathews.* Vide No. 66.

- 98 Mrs. POWELL, as *Mary Queen of Scots*, in the *Albion Queens*. *Dewilde*

*Douglas.*—"Behold her kneeling."—Act 5,

Vide No. 18.

- 99 CHARLES KEMBLE, as *Hamlet* . . . . . *Wyvell*

"To be or not to be—that is the question,"

Made his first appearance at Drury Lane, 1794, as Malcolm, in *Macbeth*.

- 100 WILLIAM FARREN, as *Orestes*, in the *Distressed Mother* . *Dewilde*

"Madam, 'tis done; your orders are obeyed,

The tyrant lies expiring at the altar."

Made his first appearance at Drury Lane in *Medea*. Died 1795; was buried in St. Paul's, Covent Garden. Father of the present celebrated comedian.

Mr. Farren possessed considerable abilities as a tragedian, and held a high station at both Covent Garden and Drury Lane.

- 101 JOHN MILLS.

The intimate friend of Wilks; was an actor in Drury Lane, during his and Cibber's management. Died 1736; aged 63 years.

"Was a very respectable actor."—*Diddin*.

- 102 MICHAEL KELLY . . . . . *Lonsdale*

Vide No. 79.

- 103 Mrs. TWISS (when Miss Frances Kemble) . . . *Downman*

Sister of Mrs. Siddons.

- 104 NATHANIEL LEE, the Mad Poet; painted during his confinement in Bedlam . . . . .

*Dobson*

Made his appearance at the Duke's Theatre, as Duncan, in *Macbeth*, in 1672. Wrote the Tragedy of Alexander the Great while confined in Bedlam, and was found dead in the street in 1690, having been stifled in the snow, aged 35. Was buried in St. Clement Danes.

"Lee was so pathetic a reader of his own scenes, that while reciting to Major Mohun at a rehearsal, Mohun, in the warmth of his admiration, threw down his part, and said, 'Unless I were able to play as well as you read it, to what purpose should I undertake it?' And yet this very author whose elocution raised such admiration in so capital an actor, when he attempted to be an actor himself, soon quitted the stage, in an honest despair of ever making any profitable figure there."—*Cibber*.

- 105 Mrs. BRADSHAW, as *Dorcas*, in *Cymon* . . . . .

*Parkinson*

"I tremble at seventy-two."—Act 3.

Made her first appearance at Drury Lane, 1769. Died 1780.

Was celebrated in old women's parts.

- 106 HENRY WOODWARD, as *Petruchio* . . . . .

*Vandergucht*

"Good morrow, Kate; for that's your name, I hear."—Act 2.

*Woodward*. Vide No. 56.

- 107 ANTHONY LEIGH, as *Dominic*, in the Spanish Fryar.

*Sir Godfrey Kneller*

"How! fifty pieces? 'tis too much,  
Too much in conscience."

A Performer under Sir Wm. Davenant in 1690, died 1692.

He was much admired by King Charles, who used to call him his actor.

"Leigh was of the mercurial kind, and though not so strict an observer of nature, yet never so wanton in his performance as to be wholly out of her sight. In humour he loved to take a full career, but was careful enough to stop short when just upon the precipice."—*Cibber*.

He gave so strong an effect to the sly and demure wickedness of the Spanish Friar, in those scenes where he connived at the intrigue between Lorenzo and the wife of Gomez, and was so stern and so overbearing when

the situation required an exertion of clerical pride and sacerdotal insolence, that the poet's outline of the character would have been nothing without this admirable finish by the actor."—*Dibdin*.

- 108 GEORGE FREDERICK COOKE, as *Iago* . . . . . *J. Green*

"O beware, my Lord, of jealousy."

Vide No. 1.

- 109 JOHN PALMER, as *Cohenberg*, in the Siege of Belgrade. *Arrowsmith*

"How shall I speak the rest of my unfortunate story?"

Vide No. 15.

- 110 DAVID GARRICK. Vide No. 17. . . . . *Pine*

- 111 JOSEPH MUNDEN. Vide No. 58. . . . . *Opie, R.A.*

- 112 DANIEL TERRY . . . . . *Knight*

Born 1783; made his first appearance at the Haymarket, 1812, as Lord Ogleby, in the *Clandestine Marriage*. Died 1830.

An admirable actor, and equally good in the serious and the comic. His morose old men were perfect, such as Megrim, in the *Blue Devils*; and his comic ones delightful, such as Simpson, in *Simpson and Co.* He also held a high rank in tragedy.

- 113 JOHN LISTON . . . . . *Clint, A.R.A.*

Made his first appearance at the Haymarket, 1805, as Sheepface, in the *Village Lawyer*.

- 114 CHARLES MATHEWS. Vide No. 66. . . . . *Lonsdale*

- 115 WILLIAM THOMAS LEWIS. Vide No. 58. *Sir M. A. Shee, P.R.A.*

- 116 RICHARD JONES . . . . . *Burnell*

Made his first appearance at Covent Garden, 1811, as Goldfinch, in the *Road to Ruin*, and Frederick, in *Of Age To-morrow*.

- 117 JOHN JOHNSTONE, as *Sir Callaghan*, in *Love à la Mode*

*Sir M. A. Shee, P.R.A.*

"You a General! faith then you would make a very pretty General! Pray, madam, look at the General."—Act 1.



Made his first appearance at Covent Garden, 1783, as Lionel, in *Lionel and Clarissa*. Died 1828, aged 78.

"Take his aggregate qualities; voice; and exterior,  
'Tis a thousand to one if we meet his superior,  
As his person is dignified, graceful, commanding,  
And his eyes seem illumed by a good understanding."—*A. Pasquin*.

Johnstone was several years a singer only at Covent Garden, but at length was induced to become more the actor than the singer. The characters of Irishmen were at this time ill supported, and it remained for him to produce the great effects in them that they were susceptible of. His humour was genuine and characteristic; and so great was his success, that he may be said to have made those characters his own.

118 BARTON BOOTH. Vide No. 87.

119 GARRICK, between Tragedy and Comedy.

"Strive not, Tragedy nor Comedy, to engross a Garrick, who to your noblest characters does equal honour."

120 CHARLES MATHEWS, as *Somno*, in the *Sleepwalker*. *Dewilde*

"Did Barbarossa call? What, Richmond, ho!

Richard is hoarse; bring me a cup of sack!"—Act 2.

Vide No. 66.

121 JOHN PRITT HARLEY. a sketch: *Clint*, A.R.A.

Made his first appearance at the English Opera, 1815, as Marcelli, in the *Devil's Bridge*, and Peter Fidget, in the *Boarding House*.

122 Madame VESTRIS after *Clint*

Made her first appearance at Drury Lane, as Lilla, in the *Siege of Belgrade*, 1820, having acted previously at the Opera.

123 DAVID GARRICK. Vide No. 17. *Hogarth*

124 JOSEPH MUNDEN, as *Peregrine Forester*, in *Hartford Bridge*. *Dewilde*

"I'll soon be with him;—you may perceive my very boots denote velocity;—made from the skin of the red antelope of Senegal. My waistcoat—from the blue goat of Caffaria; the pelisse—the black tiger of Brazil; killed him while at supper devouring a wild bull. My hat—the fur of the polar bear; run him down in a snow storm."—Act 1.

Vide No. 58.

125 JOHN LACY, in three characters . . . *Michael Wright*

A copy by Wright from his original picture in Windsor Castle, painted by order of King Charles II.; on the back of which is this inscription: "John Lacy, one of His Majesty's Comedians, representing Parson Scruple, in the Cheats; Sandy, in Taming the Shrew; and Monsieur De Vice, in the Country Captain. M. Wright, pinxt, 1675."

Actor and Dramatist. Died 1681.

Was a distinguished performer in the reign of Charles II. and highly esteemed by him. Langbaine speaks of Lacy as of the most perfect comic actor of his time, and particularly of his admirable representation of Falstaff. He wrote four plays, the last of which, *Sawney the Scot*, was not brought out till three years after his death. Durfey wrote a prologue to it, in which he thus compliments Lacy:

"Know that famed Lacy, ornament of the stage,  
That standard of true comedy in our age,  
Wrote this new play.  
And if it takes not, all that we can say on't  
Is, we've his fiddle, not his hands to play on't."

126 Scene from *Hamlet*—BARRY as *Hamlet*, Mrs. BARRY as the *Queen*.

*Queen*.—To whom do you speak this?

*Ham*.—Do you see nothing there?

*Queen*.—Nothing at all; yet all that is, I see."

*Barry*. Vide No. 25.

*Mrs. Barry* performed for the last time at Covent Garden, 1797, having retired many years before. Died 1801, aged 68; was buried in Westminster Abbey.

"Mrs. Barry had much of Garrick's merit in tragedy, and was equal to quickness, passion, rage, and an exposition of all the terrible and turbulent passions. Common grief was too tame for her expression; she knew not how to insinuate herself into the heart, her mode was to seize it."—*Dibdin*.

127 Scene from the *Committee*—MOODY as *Teague*, PARSONS as *Obadiah* . . . *Vandergucht*

*Teague*.—"Och, poor Obid, and are you gone, my jewel! och! I'll try if he's dead indeed—the bottle's almost too small for his pretty mouth."

*John Moody* made his first appearance at Drury Lane, 1759, as *Thyreas*, in *Antony and Cleopatra*. Became very celebrated in Irish characters. Died 1813, aged 85.

"Moody's genteel Irishmen were excellent."—*Dibdin*.

"Long from a nation ever hardly used,  
At random censured, wantonly abused,  
Have Britons drawn their sport, with partial view  
Formed gen'ral notions from the rascal few;  
Condemned a people, as for vices known,  
Which, from their country banish'd, seek our own.  
At length, howe'er, the slavish chain is broke,  
And sense, awakened, scorns her ancient yoke:  
Taught by thee, Moody, we now learn to raise  
Mirth from their foibles; from their virtues, praise."—*Churchill*.

*Parsons*. Vide No. 82.

128 Scene from *Charles the Second*—CHARLES KEMBLE as  
*Charles the Second*, and FAWCETT as *Captain Copp*  
Clint, A.R.A.

*Copp*.—"How came you by this watch?"—Act 1.

*C. Kemble*. Vide No. 99.

*Fawcett*. Vide No. 30.

129 VINCENT DECAMP, as *Edward Lacey*, in *Riches* . . . *Dewilde*

"And which of them do you mean, Sir, to address?"—Act 1.

Brother to Mrs. C. Kemble.

Made his first appearance at Drury Lane, 1799, as *Vapour*, in *My Grandmother*.

130 CHARLES INCLEDON, as *Captain Macheath*, in the *Beggar's*  
Opera . . . . . *Dewilde*

"But now again my spirits rise,  
I'll raise them high with wine."—Act 3.

Born 1764. Was a midshipman on board the *Formidable* in 1779.

Made his first appearance at Covent Garden, 1790, as *Dermot*, in the *Poor Soldier*. Retired 1822. Died 1826.

In the pathetic, ballad style, Incledon was inimitable, and threw so much feeling into his singing, that he frequently made the audience weep.



"His fine volume of tone rushes forth on the ear,  
 Irresistibly charming, and matchless and clear,  
 His aids are from Nature—he draws from her store,  
 And tho' each draught is ample, the nymph points to more."—*A. Pasquin.*

131 Scene from the *Soldier's Daughter*—DOWTON as *Governor Heartall*, and COLLINS as *Timothy Quaint* . . . . . *Dewilde*

*Quaint*.—"Are you awake, Sir?"

*Gov.*—"Yes, Timothy, wide awake!"—I see his villany and will crush all his hopes."

Act 5.

*William Dowton* made his first appearance at Drury Lane, 1796, as *Sheva*, in the *Jew*.

*Thomas Collins* made his first appearance at Drury Lane, 1802, as *Jabal*, in the *Jew*, and *Robin Roughhead*, in *Fortune's Frolic*. Died 1806.

A most promising actor, who died young. His personation of the above part, and of *Sharp*, in the *Lying Valet*, were both admirable.

132 Scene from *Sylvester Daggerwood*—BANNISTER as *Daggerwood*, and SUETT as *Fustian* . . . . . *Dewilde*

"Sir, I'm your most respectful servant, *Sylvester Daggerwood*, whose benefit is fixed for the 11th of June, by particular desire of several persons of distinction."

*John Bannister* made his first appearance at the Haymarket, 1778, as *Dick*, in the *Apprentice*. Retired 1815.

*Bannister, Junior*, as he was always called, was one of the most delightful actors that ever existed. He combined the serious with the comic in a manner never to be equalled. The character of *Walter*, in the *Children in the Wood*, afforded him full scope for this peculiar power, and he positively elicited smiles and tears nearly at the same moment. His *Lenitives*, *Daggerwoods*, and such bustling parts were inimitable; but unhappily a martyr to the gout, he was obliged to relinquish his profession almost in his zenith.

"I viewed him at first as the eye views the sun  
 When he peeps from the east, and his course is begun;  
 When a beam scarce distinguished breaks in on the sight,  
 And we feel satisfaction immixed with delight,  
 Till progressive the luminous minister rises,  
 Illumes us and vivifies, glads and surprises."—*A. Pasquin.*

*Lines recently addressed to the "Young Veteran."*

"With seventy years upon his back  
Still is my honest friend 'Young Jack,'  
Nor spirits checked, nor fancy slack,  
But fresh as any daisy;  
Though Time has knocked his stumps about,  
He cannot bowl his temper out;  
And all the Bannister is stout,  
Although the steps be crazy."

*Richard Suett* was bred a Chorister in St. Paul's. Made his first appearance at Drury Lane, 1780, as Ralph, in the *Maid of the Mill*. Died 1805; was buried in St. Paul's.

"Ha, ha, ha! I was born laughing, ha, ha, ha! instead of crying—my mother laughed out, ha, ha! My daddy liked to have dropped me out of his arms on the floor laughing at me. Ha, ha, ha! What's the child's name, said the parson that christened me. Shelly, says my god-daddy, ha, ha, ha! Then the parson laughed, ha, ha, ha! Amen, says the clerk, ha, ha, ha! Since that moment every body has laughed at me, ha, ha, ha! and I laugh at every body, ha, ha, ha!"—*Highland Reel*.

*Vide introductory Essay, by Elia.*

133 Scene from the *Village Lawyer*—BANNISTER as *Scout*,  
and PARSONS as *Sheepface*, *Dewilde*

"*Scout*.—I think I did very well to bring you off so cleverly," and now I make no doubt, but as you are a very honest fellow, you'll pay me generously, as you promised.

*Sheep*.—Baa—a—a."—Act 2.

*Bannister*. *Vide No. 132.*

*Parsons*. *Vide No. 20.*

134 JOHN HIPPLESLEY *Hogarth*

Actor and Dramatist, and belonged to the Lincoln's-Inn-Fields Company in 1731. Began as a candle-snuffer, but on Pinkethman's death, succeeded to all his characters, and became a favourite. "*Hippesley's Drunken Man*" is celebrated. Died 1748.

135 ALEXANDER POPE. *Vide No. 86.* *Stewart*

136 CHARLES MAYNE YOUNG, as *King John* . . . *Edwin Landseer*

" ————— Good Hubert, throw thine eye . . . 81

On yon young boy: I'll tell thee what, my friend,

He is a very serpent in my way; and wheresoe'er this foot of mine doth tread

He lies before me: Dost thou understand me?

Thou art his keeper."—Act 3.

Made his first appearance at the Haymarket, 1807, as Hamlet. Retired in the same part, 1832.

One of the greatest tragedians of modern times, and an honour to the profession both in public and private. He was also excellent in comedy, though he but seldom indulged in it; and as a singer his pretensions were very extensive. His Sir Pertinax Maosycophant, in the *Man of the World*, was one of the most powerful assumptions ever witnessed; and in Richard Cœur de Lion, and Megrim, he was equally admirable.

" Long may he live to wear his laurels."

137 Mrs. SIDDONS, as *Lady Macbeth* . . . *Harlowe*

" Out, damned spot, out, I say."—Act 5.

Made her first appearance at Drury Lane, 1775, as Portia, in the *Merchant of Venice*. Retired 1812, in *Lady Macbeth*, and after her departure the audience would not allow the play to be finished. Played *Lady Randolph*, 1813, for the benefit of the Drury Lane Fund, and *Lady Macbeth* at Covent Garden, 1816, by desire of the Princess Charlotte and Prince Leopold, but they did not attend on account of the illness of the Princess. Played it again for them the same year, and lastly also in 1816, for the Covent Garden Fund. Died 1831.

" Formed for the tragic scene, to grace the stage

With rival excellence of love and rage;

Mistress of each soft art, with matchless skill

To turn and wind the passions at her will;

To melt the heart with sympathetic woe,

Awake the sigh, and teach the tear to flow;

To put on frenzy's wild, distracted glare,

And freeze the soul with horror and despair;

With just desert, enroll'd in endless fame,

Conscious of worth superior, Siddons came.'

## 138 Mrs. BARRY.

Actress and Joint Patentee.



Born 1668. Was the first person to whom a benefit was ever granted.  
Died 1713, aged 55.

"Mrs. Barry, always excellent, has in this tragedy excelled herself, and gained a reputation beyond any woman I have ever seen on the theatre."—*Dryden's Preface to Cleomenes*.

"I very perfectly remember her acting that part; and, however unnecessary it may seem to give my opinion after Dryden's, I cannot help saying, I do not only close with his opinion, but will venture to add, that (though Dryden has been dead these thirty-eight years) the same compliment to this hour may be due to her excellence."—*Cibber*.

"However truly Mrs. Barry might have deserved Dryden's panegyric, she was by no means arrived to that perfection that she afterwards attained; if her acting was then meritorious, it was afterwards incomparable; and for nearly forty years she continued to improve in judgment and discrimination."—*Dibdin*.

139 WILLIAM BLANCHARD, as the *Marquis de Grand Chateau*, in  
the Cabinet . . . . . *Dewilde*

"The honour is conferred on me, in being allowed to kiss your hands and those of your beautiful daughter."

Made his first appearance at Covent Garden, 1800, as Acres, in the Rivals.

140 ANDREW CHERRY, as *Item*, in the Deserted Daughter . . . *Dewilde*

"Dear, dear nephew—the scoundrel! (*Aside*.)"

Actor and Dramatist.

Born 1762. Made his first appearance at Drury Lane, as Sir Benjamin Dove, in the Brothers, and Lazarillo, in Two Strings to your Bow.

141 JOHN QUICK, as *Old Doiley*, in Who's the Dupe . . . *Dewilde*

"Don't put me in a passion, Betty."

Vide No. 58.

142 MRS. YATES . . . . . *Coates*

Made her first appearance at Drury Lane, 1754, (then Mrs. Graham,) as Julia, in Virginia. Died 1787, aged 59.

"Mrs. Yates was a performer of extraordinary merit. In all the complaints of suffering innocence, she was pathetically affecting; her melancholy and despondency excited generous pity, and her grief was repaid with the tear of commiseration. In scenes of animated passion and haughty fierceness her manner was commanding and her expression majestic. She had all the grand and noble requisites of tragedy in great perfection."—*Dibdin*.

"Might figure give a title unto fame,  
What rival should with Yates dispute her claim?  
But justice may not partial trophies raise,  
Nor sink the actress in the woman's praise.  
Still hand in hand her words and actions go,  
And the heart feels more than the features show."—*Churchill*.

143 JOHN PHILIP KEMBLE, as *Cato*

*Sir T. Lawrence*

"It must be so—Plato, thou reason'st well—  
Else, whence this pleasing hope, this fond desire,  
This longing after immortality?"—Act 5.

Actor, Dramatist, and Patentee.

Born 1757. Made his first appearance at Drury Lane, 1783, as Hamlet. Independent of his matchless powers as a tragedian, he rendered essential service to the stage in many ways, particularly in the improvement of costume. In the time of Garrick, Macbeth appeared in a court dress, silk stockings and a tie wig; but when Mr. Kemble first appeared in the character, he made the noble Thane dress in the costume of his country. Retired 1817; died at Lausanne, 1823, aged 66.

"Thou last of all the Romans, fare thee well."

144 JOHN HENDERSON, as *Iago*

*Stewart*

"He takes her by the palm!"  
Ay, well said, whisper!—Act 2.

Vide No. 40.

145 GEORGE HOLMAN, Vide No. 93.

*Stewart*

- 146 EDMUND KEAN, as *Richard the Third* . . . *Clint, A.R.A.*

Lo! here I lend thee this sharp-pointed sword,  
Which, if thou please to hide in this true breast,  
I lay it naked to the deadly stroke,  
And humbly beg the death upon my knee."—Act 1.

Made his first appearance at Drury Lane, 1814, as Shylock, in the Merchant of Venice.

- 147 MRS. SIDDONS, as *Lady Macbeth* . . . *Harlowe*

"———"Come all ye spirits  
That tend on mortal thoughts, unsex me here."—Act 1.

Vide No. 137.

- 148 THOMAS SHERIDAN.

Actor and Dramatist, and Father of Richard Brinsley Sheridan.

Born 1719. Made his first appearance at Covent Garden, 1754, as Hamlet. Died 1788, aged 67.

"Just his conceptions, natural and great,  
His feelings strong, his words enforced with weight;  
Was speech-famed Quin himself to hear him speak,  
Envy would drive the colour from his cheek.  
Where he falls short, 'tis Nature's fault alone;  
Where he succeeds, the merit's all his own."—Churchill.

- 149 JOHN LISTON, as *Gaby Grim*, in *We fly by Night* . . . *Dewilde*  
Vide No. 113.

- 150 MRS. DAVENPORT, as *Mrs. Moral*, in the *Birth-Day* . . . *Dewilde*

"What, drinking again! I'll tell you it's both immoral and ungenteel."—Act 1.  
Vide No. 54.

- 151 JOHN EMERY, as *John Lump*, in the *Review* . . . *Dewilde*

"Be you Mr. Bull, Zur?"  
Vide No. 32.

- 152 ALEXANDER POPE, as *Hamlet* . . . *Dupont*

"Oh! that this too, too solid flesh would melt."  
Vide No. 86.



- 153 JOHN QUICK, as *Spado*, in the *Castle of Andalusia* . . . . . *Dupont*

"Let's see—I've my tools here still"—Act 3.

Vide No. 58.

- 154 JOSEPH GEORGE HOLMAN, as *Edgar*, in *King Lear* . . . . . *Dupont*

"Avaunt, ye blood-hounds!"—Act 3.

Vide No. 93.

- 155 MRS. POPE, as *Monimia*, in the *Orphan* . . . . . *Dupont*

"Miss Younge (afterwards Mrs. Pope) made her first appearance at Drury Lane, 1768, as Imogen, in *Cymbeline*. Died 1797, aged 57; was buried in Westminster Abbey.

"This lady was produced by Garrick to lessen the consequence of Mrs. Barry, and by the uncommon pains he took with her, she gained that hold of the public which she so long and deservedly kept. There was a spice of her preceptor in her acting even to the last."—*Dibdin*.

"Good sense through the range of her characters flies,  
It prevails in her actions and lives in her eyes;  
With the wings of an eagle she flew o'er her station,  
And explored but those objects which grace our creation."—*A. Pasquin*.

- 156 JAMES MIDDLETON, as *Douglas* . . . . . *Dupont*

"You make me tremble—sighs and tears!

Lives my brave father?"—Act 4.

Made his first appearance at Covent Garden, 1789, as *Romeo*. Found dead in the streets, 1799.

"He is a tall elegant figure, and possesses a voice of much music and flexibility, not unlike that of the late Spranger Barry."—*Contemporary*.

- 157 GEORGE BARTLEY, as *Hamlet* . . . . . *Pocock*

"To be or not to be, that is the question."

Made his first appearance at Drury Lane, 1802, as *Orlando*, in *As You Like It*.

- 158 MADAME STORACE . . . . . *Sharpe*

Made her first appearance at Drury Lane, 1789, as Adela, in the *Haunted Tower*. Retired 1808. Died 1817.

One of the most finished singers ever heard in England, and an admirable comic actress.

- 159 WILLIAM ROBERT ELLISTON. Vide No. 2. . . . . *Harlowe*

- 160 CHARLES YOUNG. Vide No. 136. . . . . *Harlowe*

- 161 JOHN PHILIP KEMBLE: an early picture . . . . . *Sir T. Lawrence*  
Vide No. 143.

- 162 Mrs. BILLINGTON . . . . . *Masquerier*

Born 1769. At seven years of age appeared in Concerts, as a piano-forte player.

Made her first appearance at Covent Garden, 1786, as Rosetta, in *Love in a Village*, by command of their Majesties. Died at Pisa, 1818.

"Like the visits of peace, to our miseries kind,  
She calms those roughs tumults which torture the mind;  
The wandering zephyrs creep round when she sings,  
To steal her best notes, with aerial wings."—*A. Pasquin*.

- 163 WILLIAM MACREADY, as *Henry the Fourth* . . . . . *Jackson, R.A.*

"Then get thee gone, and dig my grave thyself."—*Henry IV. Part 2.*

Made his first appearance at Covent Garden, 1816, as Orestes, in the *Distressed Mother*.

- 164 JOHN PHILIP KEMBLE. Vide No. 143. . . . . *Sir W. Beechy, R.A.*

- 165 Scene from *Lock and Key*—MUNDEN as *Old Brummagem*,  
KNIGHT as *Ralph*, Mrs. ORGER as *Fanny*, Miss  
CUBITT as *Laura* . . . . . *Clint, A.R.A.*

*Ralph*.—" ——— All fast secured under two stout keys, such as these.

*Brum*.—Well, well.

*Ralph*.—In the mean time—"

*Edward Knight* made his first appearance at the Lyceum, 1808, as Timothy Quaint, in the *Soldier's Daughter*, and Robin Roughhead, in *Fortune's Frolic*. Died 1821.

Little Knight, as he was universally called, was an excellent actor, and a great favourite, particularly in Yorkshire characters.

Mrs. Orger made her first appearance at Drury Lane, 1808, as Lydia Languish, in the Rivals.

Miss Cubitt made her first appearance at Drury Lane, 1817, as Margaretta, in No Song No Supper.

166 Scene from Love, Law, and Physic; with portraits of

LISTON, as *Lubin Log*, MATHEWS as *Flexible*,

BLANCHARD as *Dr. Camphor*, and EMERY as *Andrew*

Clint, A.R.A.

*Log*.—"Do you mean you can prove as black is white?"

*Flexible*.—"Sir, black is white; shall a timber-merchant dare contest with me in points of law?"

*Liston*. Vide No. 113.

*Mathews*. Vide No. 66.

*Blanchard*. Vide 139.

*Emery*. Vide No. 32.

167 Mrs. SIDBONS. Vide No. 137.

Gainsborough

168 Scene from Hamlet—BETTERTON as *Hamlet*, Mrs. BARRY as the *Queen*.

"*Queen*.—Whereon do you look?"

*Ham*.—On him, on him! Look how pale he glares."

Thomas Betterton, Actor, Dramatist, and Patentee. Was the principal performer in Rhodes' company at the Cockpit in Drury Lane, at the restoration of plays in 1659. Died in 1710, aged 75; was buried in Westminster Abbey cloisters.

"Betterton was an actor, as Shakspeare was an author, both without competitors; formed for the mutual assistance and illustration of each other's genius. How Shakspeare wrote, all men who have a taste for nature may read and know; but with what higher rapture would he still be read could they conceive how Betterton played him! Then might they know that one was born alone to speak what the other only knew to write."—*Cibber*.

"There are so many vouchers for the merit of this extraordinary actor, that there would be no great difficulty in ascertaining, or risk in asserting, precisely what they were. I must content myself, however, with saying, that it has been unanimously allowed, his personal and mental qualifi-



cations for the stage were correct to perfection, and that, after a variety of arguments to prove this, we are obliged to confess that he appears never to have been on the stage for a single moment the actor, but the character he performed."—*Dibdin*.

*Mrs. Barry.* Vide No. 138.

169 H. PHILLIPS *Lance*

Made his first impression on the town by his performance of Caspar, on the production of *Der Freischutz* for the first time, in this country, at the English Opera House, 1819.

170 DRINKWATER MEADOWS, as *Raubvogel*, in *Returned Killed*. *Meyer*

"I shall charge what I please."

Made his first appearance at Covent Garden, as *Scrub*, in the *Beaux' Stratagem*, 1820.

171 EDMUND KEAN, in the dress presented to and worn by him  
on the occasion of his being chosen a Chief and  
Prince of the Huron Tribe of American Indians, by  
the name of *Alanienouidet*, in 1826 *Meyer*

Vide No. 146.

172 Scene from the *Mayor of Garratt*—DOWTON as *Major*  
*Sturgeon*, Mrs. HARLOWE as *Mrs. Sneak*, RUSSELL  
as *Jerry Sneak* & *Dewilde*

"*Sneak*.—Chuck, my brother and sister Bruin are just turning the corner; the Clapham stage was quite full, and so they came by water.

*Mrs. S.*—I wish they had all been soured in the Thames—a prying, impertinent puppy.

*Stur.*—Next time I will clap a sentinel to secure the door."

*Dowton.* Vide No. 131.

*Mrs. Harlowe* made her first appearance at Covent Garden 1790, in the *Fugitives*. Retired 1826.

*Samuel Thomas Russell* made his first appearance at Drury Lane, 1795, as *Charles Surface*, in the *School for Scandal*, and *Fribble*, in *Miss in her Teens*.

- 173 Mrs. WHITLOCK, as *Margaret*, in the Earl of Warwick . *Dewilde*

" ——— From my breast I drew a poignard forth, and plunged it in his heart."—Act 5.

Was Miss Kemble, sister to Mrs. Siddons; made her first appearance at Drury Lane 1783. Retired.

Possessed considerable talents as an actress in tragedy.

- 174 RICHARD BENSLEY, as *Oakley*, in the Jealous Wife . *Dewilde*

" Lord, this is the strangest misapprehension!

I am quite astonished."

*Bensley*. Vide No. 16.

- 175 GEORGE HOLMAN, as *Douglas* . . . . *Dewilde*

" Say who was my father."—Act 4.

*Holman*. Vide No. 93.

- 176 Mrs. POWELL, as *Boadicea* . . . . *Dewilde*

" ——— Not the wealth

Which loads the palaces of sumptuous Rome

Shall bribe my fury."—Act 1.

*Mrs. Powell*. Vide No. 18.

- 177 WILLIAM BADDELY, as *Sir Harry Gubbin*, in the Tender

Husband . . . . *Dewilde*

" Come, come, I won't be used thus."—Act 5.

*Baddely*. Vide No. 35.

- 178 GEORGE HARLEY, as *Caled*, in the Siege of Damascus . *Dewilde*

" What! dost thou frown too?"—Act 5.

Made his first appearance at Covent Garden, 1789, as Richard III.  
Died 1811.

Was a good actor in the Henderson School.

- 179 Mrs. CROUCH, as *Polly*, in the Beggar's Opera . *Dewilde*

" I'll this instant let him out, lest some accident should prevent him.—Act 1.

Born 1763. Made her first appearance (then Miss Phillips) at Drury Lane, 1780, as Mandane, in Artaxerxes. Died 1805.

" Her accents flow gently as translucent rills,

Her breath emits odour like newly-mown hills;

The force of her lays, like the Thracian lyre,  
 Can fierceness subdue, and the savage inspire;  
 They steal ev'ry sense from the finger of sorrow,  
 And the wretch puts off care, like a dun, till to-morrow. —A. Pasquin.

180 GEORGE HOLMAN, as *Alexander*, in the *Rival Queens* . . . *Dewilde*

" 'Tis false—Great Ammon gave me birth."—Act 4.

*Holman*. Vide No. 93.

181 RICHARD BENSLEY, as *Harold*, in the *Battle of Hastings*. *Dewilde*

" ————— Disastrous signs!

What shall I do?"

*Bensley*. Vide No. 16

182 Mrs. MATTOCKS, as *Lady Restless*, in *All in the Wrong* . . . *Dewilde*

" This is really a handsome picture! What a charming countenance."—Act 2.

*Mrs. Mattocks*. Vide No. 53.

183 NANCY DAWSON, dancing her celebrated *Hornpipe*.

Made her first appearance at Covent Garden, 1759.

" As she was extremely agreeable in her figure, and the novelty of her dancing added to it, with her excellence in the execution, she soon grew a favourite with the town, and became vastly celebrated, admired, imitated, and followed."—G. A. Stevens.

184 STEPHEN KEMBLE, as *Bajazet*, in *Tamerlane* . . . *Dewilde*

" ————— Tho' Fortune

Has stript me of the train and pomp of greatness,

Yet still my soul is free."—Act 2. Sc. 1:

Brother of John Kemble. Born 1756. Made his first appearance at Covent Garden, 1783, as *Othello*.

Was an excellent actor, and particularly famous in *Falstaff*, and in the part of Sir Christopher Curry, in *Inkle and Yarico*.

185 ROBERT PALMER, as *Tom*, in the *Conscious Lovers* . . . *Dewilde*

" I would not be a bit wiser, a bit richer, a bit taller, a bit shorter, than I am at this instant."—Act 3. Sc. 1.

*R. Palmer*. Vide No. 19.



- 186 W. T. LEWIS, as *Pharnacles*, in *Cleonice* . . . . . *Harlowe*  
 "Oh, thou most unkind!"—Act 3.  
*Lewis.* Vide No. 58.
- 187 JOHN MOODY, as *Jobson*, in the *Devil to Pay* . . . . . *Drummond, R.A.*  
 "He that has the best wife,  
 She's the plague of his life."—Act 1.  
*Moody.* Vide No. 127.
- 188 RICHARD SUETT. Vide No. 132. . . . . *Dewilde*
- 189 JOHN BARRINGTON, as *Teague*, in the *Committee*. . . . .  
 "I am a poor Irishman, Heaven save me, and save all your three faces! Give  
 me a thirteen."—Act 1.  
 Born 1721. Made his first appearance in 1731.  
 "He may well be esteemed an excellent comic actor, of infinite humour,  
 a much desired pleasing companion, and a person of sincerity."—*Chetwood*.  
 "Barrington, in low Irishmen, was excellent."—*Dibdin*.
- 190 CHRISTOPHER BULLOCK . . . . . *Hogarth*  
 Actor and Dramatist, Joint Manager of the Theatre in Lincoln's-Inn-  
 Fields in 1717. Died 1724.  
 "He was a very promising comedian, and died in the road to excellence."  
 —*Chetwood*.
- 191 FREDERICK YATES . . . . . *Lonsdale*  
 Made his first appearance at Covent Garden, 1818, as *Iago*.
- 192 JOHN EDWIN: an early picture. Vide No. 27. . . . . *Gainsborough*
- 193 WILLIAM BADDELY, as one of the *School of Garrick*.  
 Vide No. 35.
- 194 JAMES GRANT RAYMOND, as *Frederick the Great* . . . . . *Dewilde*  
 Author of a life of *Dermody*. Born 1771; made his first appearance at  
 Drury Lane, as *Osmond*, in the *Castle Spectre*. Died 1817.  
 He was much admired in tragedy and dignified comedy.  
 "In every turn, when great folks frown'd,  
 Still generous and faithful found."—*Dermody*.

- 195 Mrs. MARTYR, as *Rose*, in the Recruiting Officer . . . . . *Dewilde*  
 "Buy chickens, young and tender chickens."—Act 3. Sc. 1.  
*Mrs. Martyr.* Vide No. 7.
- 196 Mrs. BARTLEY. . . . . *Dewilde*  
 "When music, heavenly maid, was young."—*Collins's Ode.*  
 Made her first appearance (then Miss Smith) at Covent Garden, 1805,  
 as Lady Emily, in the Provoked Husband.
- 197 LEE LEWIS, as *Bobadil* . . . . . *Dewilde*  
 "This is the most fortunate weapon that ever rode on poor gentleman's thigh."  
 Was a favourite low comedian at Covent Garden, 1760, and remarkable  
 for his repartees.  
 "In the smart replication he mostly excels;  
 When snip-snappish wit in the character dwells;  
 All his valets possess a bold, undescribed pertness,  
 Appropriate conceits,—a well managed alertness."—*A. Pasquin.*
- 198 WILLIAM OXBERRY, in the Devil's Bridge . . . . . *Dewilde*  
 Born 1784. Made his first appearance at Covent Garden, as Robin  
 Roughhead, in *Fortune's Frolic*. Died 1824.
- 199 SIMMONS, as *Master Matthew*, in *Every Man in his Humour*. *Dewilde*  
 "What, Cob! how dost thou, good Cob? dost thou inhabit here, Cob?"  
*Simmons.* Vide No. 31.
- 200 Mrs. GIBBS, as *Blanch*, in the Iron Chest . . . . . *Dewilde*  
 Made her first appearance (then Miss Logan) at the Haymarket, 1783,  
 as Sally, in *Man and Wife*.
- 201 Mrs. MOUNTAIN, as *Matilda*, in *Richard Cœur de Lion* . . . . . *Dewilde*  
 "A fortress, indeed—there are the towers, moats, and battlements."—Act 1.  
*Mrs. Mountain.* Vide No. 37.
- 202 Mrs. POWELL, as *Adelgitha* . . . . . *Dewilde*  
 "Thou rival Guiscard."—Act 1.  
 Vide No. 18.

203 RICHARD WROUGHTON, as *Sir John Restless*, in *All in the Wrong* . . . . . *Dewilde*

"Sir John Restless, Sir John Restless, thou hast played the fool with a vengeance."—Act 1.

Born 1749. Made his first appearance at Covent Garden, 1768, as *Altramont*, in the *Fair Penitent*. Retired 1796, but returned after two years' absence. Died 1822; was buried in St. George's, Bloomsbury.

"But if in some moments the man is deficient,

In Restless that bustle is apt and efficient;

It gives added charms to the ludicrous knight,

And removes the deceptions of art from the sight,

Makes us think what we see not a case that just seems

Like a shadow that's nought, or the phantoms of dreams."—*A. Pasquin*.

204 Miss KELLY, as *Floretta*, in the *Cabinet* . . . . . *Dewilde*

"I couldn't represent a princess three minutes without bringing the devil into conversation."—Act 1.

Made her first appearance at Drury Lane, 1799, as the *Duke of York*,

in *Richard III.*

205 Mrs. EDWIN, as *Eliza*, in *Riches* . . . . . *Dewilde*

"If we believe one half our suitors say."—Act 1.

Made her first appearance at Covent Garden, 1789, (then *Miss Richards*), as *Maria*, in the *Citizen*.

206 Mrs. EDWIN, as *Albina Mandeville*, in the *Will* . . . . . *Dewilde*

"My grandfather's will—look!"—Act 5.

Vide No. 202.

207 ANTHONY ROCK, as *Irishman*, in the *Register Office* . . . . . *Dewilde*

"I am come to see if you have commiseration enough in your bowels, to a poor Irishman, to get him a place."—Act 2.

*Rock*. Vide No. 43.



208 JOHN JOHNSTONE, as *Dennis Brulgruddery*, in *John Bull*. *Dewilde*

"Be asy and see what I've got in a minute—good Madeira it was when the butler  
at the big house gave it me."

Vide No. 117.

209 GEORGE FREDERICK COOKE, as *Sir Archy Mac-Sarcasm*,  
in *Love à la Mode* *Dewilde*

"Sir, I denounce yee both ignorant and vain, and make yeer most of it."—Act 1.

Vide No. 1.

210 RALPH WEWITZER, as *Dr. Caius*, in the *Merry Wives of Windsor* *Dewilde*

"Vat be all you, one, two, tree, four, come for?"—Act 2.

Born 1749. Made his first appearance at Covent Garden, 1773, as Ralph, in the *Maid of the Mill*. Died 1825.

"His Caius and Clowns we may see and admire,"

And his Bellair, like glass, is engendered by fire;

His Frenchmen are free from unpleasant grimace,

And his Jews you would swear were all born in Duke's Place."—*A. Pasquin*.

211 THOMAS BLANCHARD, as *Ralph*, in the *Maid of the Mill* *Dewilde*

"Ay, feyther, whether or not, there's no doubt but you'll find enow for a body to do."

Made his first appearance at Covent Garden, 1787, as Hodge, in *Love in a Village*. Died 1796.

"Yet who can so true paint the village-born wile,

Or so simply enforce pertinacity's smile?

'Tis a deed without effort, to method unknown,

It is nature prevailing, and nature alone."—*A. Pasquin*.

212 EDWARD KNIGHT, as *Robin Roughhead*, in *Fortune's Frolic* *Dewilde*

"Now, then, young and old, great and small, little and tall, merry men all, here's among you."—Act 1.

Vide No. 159.

213 JOHN EMERY, as *Farmer Ashfield*, in *Speed the Plough* *Dewilde*

"Well, now I'll argufy the topic."—Act 3.

Vide No. 32.

214 WILLIAM THOMAS LEWIS, as *Mercutio*, in *Romeo and Juliet*. *Dewilde*

"Oh, then, I see Queen Mab has been with you."

Vide No. 58.

215 RICHARD JONES, as *Young Contrast*, in the *Lord of the Manor*. *Dewilde*

"A hunting song quite breaks my ears—it is a continued yell of horn and morn—wake the day—hark away!"—Act 1.

Vide No. 116.

216 R. JONES, as *Jeremy Diddler*, in *Raising the Wind*. *Dewilde*

"You haven't got such a thing as temperance about you, have you, Sir? There's a messenger waiting, and I haven't got any change about me."—Act 1.

217 BENJAMIN WRENCH, as *Sir John Freeman*, in *Free and Easy*. *Dewilde*

Vide No. 84.

218 SAMUEL RUSSELL, as *Jerry Sneak*, in the *Mayor of Garratt*. *Dewilde*

"Here, Lovey."

Vide No. 166.

219 WILLIAM DOWTON, as *Sir Oliver Cypress*, in *Grieving's a Folly*. *Dewilde*

Vide 131.

220 JOSEPH MUNDEN, as *Autolycus*, in the *Winter's Tale*. *Dewilde*

"My father named me Autolycus."—Act 4.

Vide No. 58.

221 JOSEPH MUNDEN, as *Crack*, in the *Turnpike Gate*. *Dewilde*

"If the groom won't stand quizzing, I'll be impudent."—Act 2.

Vide No. 58.

222 JOHN FAWCETT, as *Job Thornberry*, in *John Bull*. *Dewilde*

"And since the magistrate has left the chair, I'll sit down on it; there—'tis fit it should be filled by somebody; and damn me if I leave the house till you redress my daughter."—Act 3.

Vide No. 30.

223 JOHN FAWCETT, as *Servitz*, in the *Exile* . . . . . *Dewilde*

"Young Lobski said to his ugly wife."

Vide No. 30.

224 TOKELY, as *Peter Pastoral*, in *Teazing made Easy* . . . . . *Dewilde*

"That horse-whipping voman has made a whale on my back with her whip."

Played one of the Children in the *Wood*, at the Haymarket, 1798. Made his first regular appearance at Drury Lane, 1813, as *Robin Roughhead*. Died suddenly 1819, aged 29.

Was a very amusing actor in Cockneys and other low comedy parts, and had he lived, would doubtless have been very celebrated.

225 JOHN LISTON, as *Diggery*, in *All the World's a Stage* . . . . . *Dewilde*

"I have tried a thousand times, and never could kill myself to my own satisfaction in all my life. I'll lend him my key."—Act I.

Vide No. 113.

226 JOHN LISTON, as *Caper*, in *Who Wins?* . . . . . *Dewilde*

"The ladies have said that I have a pretty taste in dancing."

Vide No. 113.

227 JOHN LISTON, as *Solomon*, in the *Quaker* . . . . . *Dewilde*

"But wilt thou give me a kiss if I do this?"—Act 2.

Vide No. 113.

228 MRS. LISTON, as *Queen Dollalolla*, in *Tom Thumb* . . . . . *Dewilde*

"Then tremble all who weddings ever made!"

Made her first appearance (then Miss Tyrer) at the Haymarket, 1800, as *Josephine*, in the *Children in the Wood*. Retired.

Mrs. Liston was one of the most charming singers, particularly of ballads, of the day, and her performance of burlesque characters, such as *Queen Dollalolla*, was matchless.

229 CHARLES MATHEWS, as *Matthew Daw*, in the *School for Friends* . . . . . *Dewilde*

Vide No. 66.



- 230 CHARLES MATHEWS, as *Sir Fretful Plagiary*, in the *Critic*. *Dewilde*  
 "I shall treat it with the same calm indifference and philosophic contempt."—Act 1.  
 Vide No. 66.
- 231 CHARLES MATHEWS, as *Buskin*, in *Killing no Murder*. *Dewilde*  
 "Yes, I am an M.P., Manager of a Playhouse, Mighty Poor, Much Plagued,  
 and More Puzzled, how to pay your bill."—Act 1.  
 Vide No. 66.
- 232 WILLIAM LOVEGROVE, as *Lord Ogleby*, in the *Clandestine Marriage*. *Dewilde*  
 Born 1778. Made his first appearance at the Lyceum, 1810, as Lord Ogleby. Died 1816.  
 An admirable actor, quite in the style of the old school.
- 233 WILLIAM FARREN, as *Lord Ogleby*. *Dewilde*  
 Made his first appearance at Covent Garden, as Lord Ogleby, 1818.
- 234 CHARLES TAYLOR, as *Noodle*, in *Tom Thumb*. *Dewilde*  
 "Good Queen Dollalolla as drunk as a sow."  
 Made his first appearance at the Haymarket, 1803, as Henry, in the *Deserter*.
- 235 MRS. BLAND, as *Sally Shamrock*, in the *Shipwreck*. *Dewilde*  
 "Come buy poor Sally's wooden ware."  
 Born 1770, in the church of Notre Name, at Caen, "was baptized Marie Therese Catharine, of the legitimate marriage of Alexander Tersi of Rome, and Catharine Zeli of Florence." Sung at Breslaw's, 1780, and was so small that they placed her on a table. Made her first appearance as an actress at Drury Lane, 1781, (then Miss Romanzini,) as Alfred in *King Arthur*. Married Mrs. Jordan's brother, 1790. Sung for the last time at White Conduit House, 1826.  
 "From her song ev'ry bosom an interest draws;  
 To her rhetoric attention annexed applause."—*A. Pasquin*.
- 236 JOHN SINCLAIR, as *Apollo*, in *Midas*. *Dewilde*  
 "Dunce! I did but sham,  
 For Apollo I am,  
 God of Music and King of Panrass."—Act 2.  
 Made his first appearance at Covent Garden, as Don Carlos, in the *Duenna*, 1811.

237 JOHN SINCLAIR, as *Apollo*, in *Midas* . . . . . *Dewilde*

"Pray, Goody, please to moderate  
The rancour of your tongue,"—Act 1.

Vide No. 236.

238 Miss STEPHENS, as *Mandane*, in *Artaxerxes* . . . . . *Dewilde*

"The soldier tired of war's alarms."

Made her first appearance at Covent Garden, 1813, as *Mandane* in *Artaxerxes*.

239 THOMAS PHILLIPS, as *Henry Blunt*, in *Up all Night* . . . . . *Dewilde*

"Sigh not for love."

Made his first appearance at Covent Garden, 1796, as *Phillipó*, in the *Castle of Andalusia*, for Mrs. Mountain's benefit.

240 Miss M. TREE (now Mrs. Bradshaw), as *Susanna*, in the  
*Marriage of Figaro* . . . . . *Dewilde*

Made her first appearance at Covent Garden, as *Rosina*, in the *Barber of Seville*, 1819. Retired 1825.

Miss M. Tree, both as a singer and as an actress, was fascinating and scientific.

241 CHARLES DIGNUM, as *Tom Tug*, in the *Waterman* . . . . . *Dewilde*

"And did you not hear of a jolly young waterman?"—Act 1.

Made his first appearance at Drury Lane, 1784, as *Young Meadows*, in *Love in a village*. Died 1827, aged 62.

One of the best and most favourite singers of the day.

242 CHARLES INCLEDON, as *Macheath*, in the *Beggar's Opera* . . . . . *Dewilde*

"But now again my spirits rise,  
I'll raise them high with wine."

Vide No. 130.

243 CHARLES EDWARD HORN, as *Meddle*, in *Up all Night* . . . . . *Dewilde*

Made his first appearance at the English Opera, 1809, as *Meddle*, in *Up all Night*.

244 WILLIAM AUGUSTUS CONWAY, as *Richmond*, in *Richard III.* *Dewilde*

Made his first appearance at Covent Garden, 1813, as Alexander the Great. Quitted the stage in disgust, and devoted himself to the study of divinity. Went to America, 1828. Threw himself overboard on his voyage from New York.

Was a graceful actor, and excelled in several characters in tragedy.

245 EDMUND KEAN, as *Richard III.* *Dewilde*

Vide No. 146.

246 GEORGE FREDERICK COOKE, as *Richard III.* *Dewilde*

Vide No. 1.

247 JOHN PHILIP KEMBLE, as *Penruddock*, in the *Wheel of Fortune* *Dewilde*

"Come on; my mind is made up to this fortune."—Act 1.

Vide No. 143.

248 CHARLES YOUNG, as *Hamlet* *Dewilde*

"Go on, I'll follow thee."

Vide No. 136.

249 ALEXANDER RAE, as *Hamlet* *Dewilde*

"Then I would you were so honest a man."—Act 2.

Born 1782. Made his first appearance at the Haymarket, 1806, as Octavian, in the *Mountaineers*. Died 1820; was buried in St. Paul's, Covent Garden.

A chaste and elegant actor.

250 ROBERT COATES, as *Romeo* *Dewilde*

"Here's to my love—eyes, look your last!"—Act 5.

As an amateur became celebrated for his acting the parts of Lothario and Romeo, at the Haymarket.

251 DANIEL TERRY, as *Barford*, in *Who Wants a Guinea* *Dewilde*

"By what right, Sir, do you inquire?"—Act 1.

Vide No. 112.



252 CHARLES FARLEY, as *Jessamy*, in *Bon Ton* . . . *Dewilde*

"You see, Sir John, it is a very pretty diamond ring."

Made his first appearance as the Page, in the Orphan, at six years of age, 1782.

253 Mrs. EGERTON, as *Meg Merrilies*, in *Guy Mannering* . . . *Dewilde*

Made her first appearance at Covent Garden (then Miss Fisher), 1811, as *Juliet*.

254 JAMES QUIN. Vide No. 81.

255 WARD.

"Was the father of Mr. Roger Kemble, and a contemporary of Quin."

256 Miss POPE. Vide No. 59. *Roberts*

257 JOHN MOODY, as one of a club of twelve persons called the

School of Garrick, held for many years. The rest follow in succession.

Vide No. 127.

258 WILLIAM PARSONS. School of Garrick. Vide No. 20.

259 JOHN BANNISTER. School of Garrick. Vide No. 132.

260 ROBERT PALMER. School of Garrick. Vide No. 19.

261 WILLIAM FARREN. School of Garrick. Vide No. 100.

262 JOHN PALMER. School of Garrick. Vide No. 19.

263 WILLIAM BURTON. School of Garrick.

Distinguished himself in some little parts; particularly Thomas, in the Irish Widow, and Daniel, in the Conscious Lovers.

264 JAMES WRIGHTEN. School of Garrick.

Prompter at Drury Lane. Occasionally acted, 1776, such parts as Downright, in the Quaker. Died at Islington, 1793.

265 WILLIAM BADDELY. School of Garrick. Vide No. 35.

266 JAMES DODD. School of Garrick.

Made his first appearance at Drury Lane, as Faddle, in the Foundling, 1765. Died 1796.

"Few now remember Dodd. What an Aguecheek the stage lost in him. In expressing slowness of apprehension, this actor surpassed all others. You could see the first dawn of an idea stealing slowly over his countenance, climbing by little and little, with a painful process, till it cleared up at last to the fullness of a twilight conception,—its highest meridian. He seemed to keep back his intellect, as some have had the power to retard their pulsation. The balloon takes less time in filling than it took to cover the expansion of his broad, moony face, over all its quarters, with expression. A glimmer of understanding would appear in a corner of his eye, and for lack of fuel go out again. A part of his forehead would catch a little intelligence, and be a long time in communicating it to the remainder."—*C. Lamb.*

"Behold sprightly Dodd amble light o'er the stage,  
And mimic young fops in despite of his age!  
His Druggier defies the stern critic's detection,  
And his Aguecheek touches the edge of perfection."—*A. Pasquin.*

267 JAMES AIKIN. School of Garrick.

Born in Ireland. Was many years an actor in Drury Lane and the Haymarket, and played both tragedy and comedy.

"With strong sensibility, wakeful and keen,  
See Aikin advance, with a complacent mien;  
His periods with gentle persuasion are hung  
As the fruit of philosophy drops from his tongue."—*A. Pasquin.*

268 CHARLES BANNISTER. School of Garrick. Vide No. 8.

269 CHARLES BANNISTER. Vide No. 8. *Miss Bannister*

270 JOHN QUICK, as *Isaac Mendoza*, in the *Duenna* *Dighton*  
Vide No. 58.

271 JOHN PHILIP KEMBLE, as *Cato* *Westall*

"Presumptuous man! the gods take care of Cato."—Act 2.

Vide No. 143.

272 JAMES DODD, as *Lord Foppington*, in the *Trip to Scarborough*. Vide No. 266 *Dighton*

273 GEORGE FREDERICK COOKE. Vide No. 1.

274 THOMAS KNIGHT. Vide No. 64 *Wageman*

275 Mrs. CROUCH. Vide No. 179 *Thomas*

- 276 Mrs. CIBBER. Vide No. 13. *Worldidge*
- 277 Miss ELLIOTT. *Cosway*  
 Born 1744. Made her first appearance at Covent Garden, 1764, as Maria, in the *Citizen*. Died 1764.  
 "Miss Elliott was a charming actress. Maria, in the *Citizen*, certainly never was properly represented but by her. Indeed the different characters which she performed with Woodward after his return from Ireland, were admirably sustained, and a few years would certainly have marked her as a very accomplished actress, had not her early death deprived the stage of a most valuable ornament."—*Dibdin*.
- 278 EDWARD HOLTOM, as *Filch*, in the *Beggar's Opera*.  
 " 'Tis woman that seduces all mankind."—Act 1.  
 Ned Holtom was the well-known Filch of Covent Garden, 1766. Died 1780.
- 279 EDWARD KNIGHT, as *Sailor*, in *Plots, or the North Tower*.  
 Vide No. 159. *Foster*
- 280 EDWARD KNIGHT, as *Jerry Blossom*, in *Hit or Miss*. *Foster*  
 Vide No. 135.
- 281 VINCENT DECAMP. Vide No. 129. *Foster*
- 282 Miss L. KELLY, as *Rosina*. *Foster*  
 "See, my dear Dorcas, what we gleaned yesterday in Mr. Belville's fields."—Act 1.  
 Vide No. 26.
- 283 ALEXANDER RAE. Vide No. 249. *Dewilde*
- 284 CHARLES MATHEWS, as *Caleb Quotem*, in the *Review*. Vide No. 66
- 285 CHARLES MATHEWS, aged 17, as *Lenitive*, in the *Prize*.  
 "I flatter myself this humour of mine, breaking out quite in a new vein—this dress."—Act 2.  
 This was the 'dandy' dress of the day.  
 Vide No. 66.
- 286 JOHN PRITT HARLEY, as *Somno*, in the *Sleep Walker*. Vide No. 121.
- 287 ANDREW CHERRY. Vide No. 140. *Harding*



- 288 Mrs. GLOVER, as *Lady Allworth*, in a New Way to Pay Old Debts  
as *Lethbridge*

" ——— Wet those silks, well.

I'll take the air alone."

Made her first appearance at Covent Garden, 1797, (then Miss Betterton,) as Edwina, in *Percy*.

- 289 JOHN RICH, as *Harlequin*. Vide No. 90.

- 290 JOSEPH GRIMALDI, as *Clown*. *Dewilde*

Made his first appearance at Sadler's Wells, and was afterwards engaged at Drury Lane, and from thence went to Covent Garden. He was the most admirable clown ever known, and with his retirement that character has almost disappeared. Dibdin's excellent pantomime of *Mother Goose* gave him room for the display of his talents, which were of the first description.

- 291 GEORGE SMITH *Dewilde*

Made his first appearance at Drury Lane in 1807, as Hodge, in *Love in a Village*.

- 292 Mrs. DAVENPORT, as *Fiammetta*, in the Tale of Mystery *Dewilde*  
Vide No. 54

- 293 JOHN EMERY, as Sam, in *Raising the Wind* *Linsell*

"Ecod, you're in luck, Mr. Diddler."—Act 1.

Vide No. 32.

- 294 Mrs. SMITH, as *Silvia*, in *Cymon*.

"You may trust me, mother—my own innocence and Linco's goodness will be guard enough for me!"—Act 3.

Made her first appearance at Drury Lane, 1772, as *Silvia*, in *Cymon*.

Was a pretty, innocent figure, and a fine singer.

- 295 WILLIAM ABBOTT *Thurston*

Made his first appearance at the Haymarket, 1810, as *Frederick*, in *Lovers' Vows*.

- 296 WILLIAM BARRYMORE *Dewilde*

Made his first appearance at Drury Lane, 1782, as *Young Meadows*.  
Died 1830, aged 72.

Acted in tragedy, and was a great favourite in his day.

- 297 Mrs. LITCHFIELD, as *Ophelia*, in *Hamlet* . . . . . *Dewilde*

Made her first appearance at Covent Garden, 1796, as Edward, in *Every One has his Fault*.

- 298 CHARLES MAYNE YOUNG. Vide No. 136 . . . . . *Harlowe*

- 299 EDMUND KEAN, as *Macbeth*. Vide No. 146 . . . . . *Harlowe*

- 300 R. W. ELLISTON. Vide No. 159 . . . . . *Harlowe*

- 301 Mrs. INCHBALD . . . . . *Harlowe*

Actress and Dramatist. Made her first appearance at Covent Garden. Was one of the best dramatists of her day.

A beautiful woman and an interesting actress.

- 302 Mrs. DICKONS.

Made her first appearance at Covent Garden, 1793, as *Ophelia*. Went to Italy 1816. Retired 1818.

"Hail, then, first singer of the British Isles,  
Pleasure re-seats thee on thy native throne,  
Glad approbation crowns thee with her smiles,  
And harmony still claims thee for her own."

- 303 MADAME MARA . . . . . *Hutchinson*

Born at Cassell; arrived in England, 1784; made her first appearance at Drury Lane, 1788, as *Mandane*, in *Artaxerxes*, for Kelly's benefit. Died 1832, aged 84.

For several seasons sustained many of the principal characters on the English stage. Her representation of *Polly*, in the *Beggar's Opera*, gave great satisfaction, and she was one of the most favourite singers of her day.

- 304 JOHN PALMER . . . . . *Russell*

"Jack had two voices,—both plausible and insinuating; but his secondary or supplemental voice still more decisively histrionic than his common one. It was reserved for the spectator, and the dramatic personæ were supposed to know nothing at all about it. The *lies* of Young Wilding, and the *sentiments* in Joseph Surface, were thus marked out in a sort of Italics to the audience."—*C. Lamb*.

Vide No. 15.

- 305 WILLIAM BLISSET. *Hutchinson*  
 Made his first appearance at the Haymarket, 1778.  
 Was the original Spanish Barber at the Haymarket, 1778. Died 1824, aged 83.  
 A most excellent low comedian, very peculiar and original, and a great favourite.
- 306 JOHN BANNISTER, as *Leopold*, in the Prize *Russell*  
 "Mr. Heartwell, your obedient! you slept well, doubtless, on the balsamic."—Act 1.  
 Vide No. 132.
- 307 MRS. HENRY JOHNSTON *Dewilde*  
 Made her first appearance at Covent Garden, 1798, as Lady Townley, in the Provoked Husband.
- 308 MR. HENRY JOHNSTON. Vide No. 6. *Dewilde*
- 309 JOHN PURSER, as *Sneer*, in the Weathercock *Dewilde*  
 "Now, if you can fancy me a judge, you can fancy this my wig."—Act 1.  
 Made his first appearance at Drury Lane, 1800, as Old Philpot, in the Citizen. Died 1808, aged 32.  
 Was an excellent actor of small characters.
- 310 MRS. BLAND, as *Madame Belgarde*, in Monsieur Tonson *Dewilde*  
 "Ah, Monsieur Morbleu, you have so much of de politesse."—Act 1.  
 Vide No. 235.
- 311 JOHN WHITFIELD.  
 Made his first appearance, 1797, as Truman, in George Barnwell. Died 1814.  
 "Who's this, who scarce owns what he is—a proficient,  
 So calm, yet so manly—so meek, yet efficient."—*A. Pasquin*.
- 312 MRS. GARRICK *Cipriani*
- 313 JOHN PHILIP KEMBLE. Vide No. 143.



- 314 THOMAS PIMBURY WILKINSON, as *Geoffry Muffincap*, in  
*Amateurs and Actors* . . . . . *R. B. Peake*  
 "Geoffry Muffincap—the boys calls me Mister Muffincap, because I'm the oldest in  
 the parish school."—Act 1.  
 Made his first appearance at the Lyceum, 1816, as Simon Spatterdash,  
 in the Boarding-House.
- 315 JAMES DODD, as *Abel Drugger*, in the *Alchymist* . . . . . *Dewilde*  
*Fau.*—"Hast thou no credit with the players?"  
*Abel.*—"Yes, Sir. Did you ne'er see me play the fool?"—Act 4.  
 Vide No. 266.
- 316 CHARLES MATHEWS, as *Caleb Pipkin*, in the *May Queen*. *J. F. Lewis*  
 "Rise, Jupiter, and kiss your mother."  
 Vide No. 66.
- 317 JOHN EDWIN. Vide No. 27. . . . . *Edridge*
- 318 CHARLES DIGNUM. Vide No 241.
- 319 MRS. BILLINGTON. Vide No. 162.
- 320 WILLIAM SHAKSPEARE.
- 321 DAVID GARRICK, as *Richard III.* Vide No. 17. . . . . *Loutherbourg*
- 322 JOHN BRAHAM.  
 Made his first appearance at Covent Garden, 1787, in *Chains of the Heart*.
- 323 CHARLES MATHEWS, as the *Old Scotch Lady* . . . . . *A. Chalon, R.A.*  
 "I canna vary weel recollect the parteeclar fac, but it's no material to the story."  
 Vide No. 66.
- 324 MRS. MATHEWS . . . . . *Miss Sharpe*  
 Made her first appearance at the Haymarket, 1803, as Emma, in *Peeping  
 Tom*; and at Drury Lane, 1805, as Fanny, in the *Clandestine Marriage*.  
 Retired.
- 325 CHARLES INCLEDON.  
 "Cease, rude Boreas."—*Storm*.  
 Vide No. 130.

326 JOHN PHILIP KEMBLE. Vide No. 143.

327 Mrs. MATHEWS. Vide No. 322. *Alex. Pope*

328 JOHN PHILIP KEMBLE. Vide No. 143.

329 The COUNTESS of DERBY.

Miss Farren made her first appearance at the Haymarket, at the age of 14, as Miss Hardcastle, in *She Stoops to Conquer*. Retired.

"See Farren approach, whom the Fates have design'd  
To fascinate mirth and illumine mankind;  
Her form is celestial; she looks, friend, between us,  
A fourth, lovely grace, or the sister to Venus,  
The mistress of Spring, or the handmaid of Flora,  
To cheer human kind like the rays of Aurora."—*A. Pasquin*.

330 HENRY SIDDONS.

Actor and Dramatist.

Born 1774: son of Mrs. Siddons. Performed the Child in *Isabella*, and was one of the *three reasons* that Mrs. Siddons produced for quitting Bath and coming to London. Made his first appearance at Covent Garden in a new comedy called *Integrity*.

331 JOHN PHILIP KEMBLE, as *Coriolanus*. Vide No. 143.

332 EDMUND KEAN, as *Hamlet*. Vide No. 146. *Geer*

333 JAMES WARDE, as *Cassius*. *Thurston*  
Made his first appearance at

334 JOHN BANNISTER, as *Storm*, in *Ella Rosenberg*. *Dewilde*

"What used to make me merry!—my grey hairs and my crippled limb."—Act 1.  
Vide No. 132.

335 C. TAYLOR, as *Lubin*, in the *Quaker*. Vide No. 234. *Dewilde*

336 J. KEMBLE. Vide No. 143. *Sir T. Lawrence*

337 S. KEMBLE, as *Falstaff*, in the *Merry Wives of Windsor*. *Dewilde*

"A Falstaff here to-night, by nature made,  
Lends to your favourite bard his *ponderous* aid;

No man in buckram, he ! no stuffing gear,  
 No feather-bed, nor e'en a pillow bier !  
 But all good honest flesh, and blood, and bone,  
 And weighing, more or less, some *thirty* stone."

*Address written by himself.*

Vide No. 184.

338 CHARLES MURRAY, as *Tobias*, in the *Stranger* . . . *Dewilde*  
 Vide No. 5.

339 Miss STEPHENS. Vide No. 238.

340 Mrs. ABINGTON. Vide No. 14. . . . *R. West*

341 Mrs. POWELL. Vide No. 18. . . . *Dewilde*

342 Miss KELLY. Vide No. 201. . . . *Dewilde*

343 JOHN EMERY. Vide No. 32. . . . *Turmeau*

344 JOS. MUNDEN. Vide No. 58. . . . *Turmeau*

345 ALEX. RAE. Vide No. 249. . . . *Turmeau*

346 SAMUEL SIMMONS. Vide No. 31. . . . *Turmeau*

347 ROBERT MANSELL, as the *Duke*, in the *Honey Moon*.

Made his first appearance at Covent Garden, 1789, as Young Marlow,  
 in *She Stoops to Conquer*. Died 1824.

348 DAVID GARRICK, as *Romeo*. Vide No. 17.

349 THOMAS HULL.

Actor and Dramatist: 1720-1803

The Theatrical Fund, for the relief of distressed actors and actresses, was  
 founded by him. Died 1803, aged 76 ; was buried in St. Margaret's,  
 Westminster.

"Hull, long respected in the scenic art,  
 In life's great stage sustain'd a virtuous part ;  
 And some memorial of his zeal to shew  
 For his loved art, and shelter age from woe,  
 He form'd that noble fund which guards his name,  
 Embalm'd by gratitude, enliven'd by fame."



- 350 LADY THURLOW (Miss BOLTON) *Dewilde*  
 Made her first appearance at Covent Garden, 1806, as Polly, in the Beggar's Opera. Died 1830.  
 A most interesting actress and great favourite.
- 351 CHARLES FARLEY, as *Francisco*, in the Tale of Mystery . *Dewilde*  
 Vide No. 252.
- 352 THOMAS KING, as *Lord Ogleby*. Vide No. 15. *Dewilde*
- 353 R. W. ELLISTON, as *Duke Aranza*, in the Honey Moon . *Dewilde*  
 "How well the fellow reproves me."—Act 3.  
 Vide No. 159.
- 354 HENRY WOODWARD, as *Razor*, in the Upholsterer  
*A sketch from Zoffany, by Dewilde*  
 Vide No. 56.
- 355 THOMAS HULL. Vide No. 348.
- 356 MRS. GIBBS, as *Selina*, in the Tale of Mystery . *Dewilde*  
 "Why are you so late, Stephano? I had a thousand alarms."
- 357 HENRY JOHNSTON. Vide No. 6. *Dewilde*
- 358 CHARLES TAYLOR. Vide No. 234. *Dewilde*
- 359 DAVID ROSS, as *Kitely*. Vide No. 62.
- 360 CHARLES KEMBLE. Vide No. 99. *Kearsley*
- 36 JOHN HENDERSON. Vide No. 40.
- 362 F. TENDUCCI.  
 Made his first appearance at Covent Garden, 1763. Died at Genoa 1790.  
 An excellent singer.
- 363 JAMES QUIN. Vide No. 81. *Hogarth*
- 364 EDWARD SHUTER, as *Scapin*.  
 Was a pot-boy in Covent Garden, but became one of the greatest

comic actors that ever graced the boards. Died 1776, aged 48; was buried in St. Paul's, Covent Garden. Was a member of the Drury Lane Company, 1750.

"Shuter, who never cared a single pin,

Whether he left out nonsense, or put in."—*Churchill*.

"Shuter, whose strong nature and irresistible humour were highly and peculiarly captivating, must be ranked as a theatrical wonder. Neither on the French nor the English stage do we find any one to whom we can compare him. His strong conception, his laughable manner, his perpetual diversity were his own, and were displayed in a thousand various forms, always extraordinary, and yet always in nature.—I look upon him, as far as it went, to have been one of the best burletta singers in the world."—*Dibdin*.

365 GEORGE HARLEY, as *Lusignan*, in *Zara* . . . . . *Dewilde*

"———Yes, yes—'tis she!

This little cross,—I know it by sure marks."

Vide No. 198.

366 C. LEE LEWIS, as *Bobadil*, in *Every Man in His Humour*. . . . . *Dewilde*

Vide No. 197.

367 HENRY ANGELO, as *Mrs. Cole*, in the *Minor* . . . . . *Dewilde*

"All shall have their call, as Mr. Squintum says, sooner or later."—Act 1.

An amateur, celebrated in this part.

368 WILLIAM PARSONS, as *Dumps*, in the *Natural Son* . . . . . *Dewilde*

"You never gave me a chance to get tipsy in your service."—Act 3.

Vide No. 20.

369 CHARLES MACKLIN, as *Sir Pertinax Macsycophant*, in  
the *Man of the World* . . . . . *Dewilde*

"Haud your jabbering, you villain, haud your jabbering."—Act 4.

Vide No. 4.

370 RICHARD SUETT, as *Endless*, in *No Song no Supper* . . . . . *Dewilde*

"This dress, I think, cannot fail of captivating Dorothea's heart."—Act 1.

Vide No. 132.

371 Mrs. WELLS, as *Anne Lovely*, in a *Bold Stroke for a Wife*. . . . . *Dewilde*

"I greatly fear the flesh, and the weakness thereof."—Act 5.

Made her first appearance at Covent Garden, 1781, as Madge, in *Love in a Village*.

"Come hither, ye sculptors, and catch every grace  
That fate interwove in a heaven-form'd face ;  
Come hither ye pencil-decked artists and seek  
Those tints, with which beauty has softened her cheek ;  
Come hither, ye minstrels, who charm the wild throng,  
And list to the notes which sublime her meek song ;  
For 'tis Wells the resistless, who bursts on the sight,  
To wed infant rapture, and, strengthen delight."—*A. Pasquin.*

372 MRS. INCHBALD, as *Lady Jane Grey* . . . . . *Dewilde*

"In dear remembrance of thy love, I leave thee  
This book, the law of everlasting truth."—Act 5.

Vide No. 300.

373 MRS. WEBB, as *Lady Dove*, in the *Brothers* . . . . . *Dewilde*

"I insist on your turning that old porpoise out of the house."—Act 2.

Made her first appearance (then Miss Cross) at the Haymarket, 1778.  
Acted Falstaff, for her benefit, 1786. Died 1793.

A capital and highly humorous actress.

374 THOMAS BLANCHARD, as *Ralph*, in the *Maid of the Mill* *Dewilde*  
Vide No. 211.

375 JOHN PHILIP KEMBLE, sketch from recollection as *Coriolanus*

*Harlowe*

"I fluttered your Volscians,—alone I did it.

Vide No. 143.

376 THOMAS KNIGHT, as *Jacob*, in the *Chapter of Accidents* *Dewilde*

"——— And dancing all round the room, zoa."—Act 3.

Vide No. 64.

377 WILLIAM POWELL. Vide No. 16.

378 CHARLES HOLLAND.

Born 1733; made his first appearance at Drury Lane, 1754, as Oroonoko; died 1769.

"With talents to make entertainment instruction, to support the credit of the stage by just and manly action, and to adorn society by virtue, which would honour any rank and profession."—*Garrick.*



379 JAMES AIKIN. Vide No. 267.

380 Mrs. WARD, as *Octavia*, in *All for Love* . . . . . *Dewilde*

"A Roman—

A name that makes, and can unmake a Queen."—Act 3.

Made her first appearance at Drury Lane, 1780, as Alexia.

"In smart walking ladies and tragedy queens

See Ward take the lead, tho' long out of her teens;

To nature for beauty she's somewhat in debt,

And is perfectly learn'd in the stage etiquette."—*A. Pasquin*.

381 WYATT DIMOND, as *Don Felix*, in *The Wonder* . . . . . *Dewilde*

"Either my eye deceived me, or I saw a man within."—Act 4.

Made his first appearance at Drury Lane, 1772, as Romeo. Retired 1801; died 1812, aged 57.

382 Mrs. ROCK, as *Violetta*, in *She Would and she Would Not* . . . . . *Dewilde*

"Indeed, my friend, you are too ugly for me; tho' I am not handsome myself, I love to play with those that are."—Act 3.

Made her first appearance at Covent Garden, 1788. Retired 1792.

383 Mrs. JORDAN, as *Phædra*, in *Amphytrion* . . . . . *Dewilde*

"This shall be my sweetheart in your place."—Act 4.

Made her first appearance at Covent Garden, 1785, as Peggy, in the *Country Girl*. Died at St. Cloud, 1816.

"Her name was not raised by illiberal arts,

She came 'fore the audience and rush'd to their hearts."

The most accomplished actress and fascinating woman that this country perhaps ever produced.

384 G. HOLMAN, as *Cyrus* . . . . . *Harlowe*

"Can it be possible?"—Act 1.

Vide No. 93.

385 Mrs. S. KEMBLE, *Imoinda*, in *Oroonoko* . . . . . *Dewilde*

"There's something in that name, that voice, that face—

Oh, if I know myself, I cannot be mistaken."—Act 2.

Made her first appearance at Covent Garden, (then Miss Satchell) as Polly, in the *Beggar's Opera*.

386 BERNARD, as *Jack Meggot*, in the *Suspicious Husband* . *Dewilde*  
 Actor and Dramatist. Made his first appearance at Covent Garden,  
 1787, as Archer, in the *Beaux Stratagem*. Died 1830.

387 Mrs. JORDAN, as *Peggy*, in the *Country Girl* . *Dewilde*  
 "Why do you marry me, then? 'tis the same thing, Bud."—Act 5.  
 Vide No. 382.

388 CAULFIELD, as *Mirabel*, in the *Inconstant* . *Dewilde*  
 "No, my fair angel, but let me repent."—Act 4. Sc. 2.  
 Made his first appearance at Covent Garden, 1803, as Hamlet.

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NOTE.—*The first numbers point out where the notices and remarks on each actor are to be found. The first appearance only is mentioned of performers still on the stage, as it is presumed that all who have seen them will prefer their own criticisms, and those who have not, possess the power on any evening of judging of the merit of those actors for themselves.*

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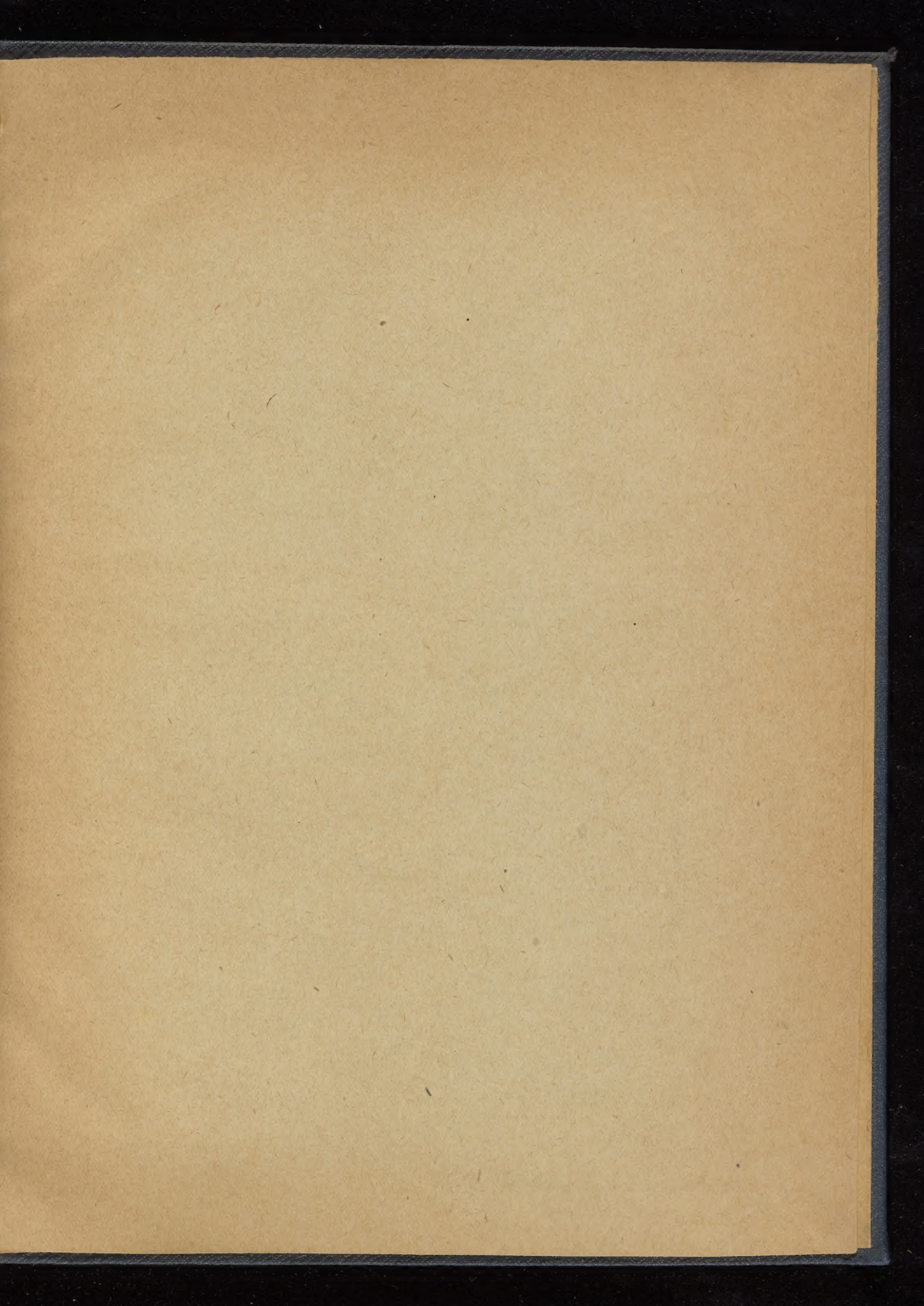
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